DOCUMENT RESUME

ED 315 996 EC 222 750

TITLE I Can Too! Bulletin 1831.
INSTITUTION Louisiana State Dept. of Education, Baton Rouge.
PUB DATE 87
NOTE 224p.
PUB TYPE Books (010) -- Guides - Classroom Use - Guides (For Teachers) (052)

EDRS PRICE MF01/PC09 Plus Postage.
DESCRIPTORS Aesthetic Education; *Art Activities; *Art Education; Art Therapy; Childrens Art; Class Activities; Classroom Techniques; Creative Art; *Disabilities; Elementary Secondary Education; Mild Disabilities; Severe Disabilities; Special Education; Student Characteristics; Teaching Methods

ABSTRACT

This resource book is intended to assist special education teachers in planning art lessons to meet specific goals. It is divided into sections covering mild and moderately handicapped students, severely and profoundly handicapped students, and student with specific sensory handicaps. Each section discusses definitions and characteristics of the disabilities in question and offers a series of art activities targeting specific cognitive processes such as color discrimination and self-concept. Art activities are provided in the form of worksheets outlining time requirements, resources needed, preparations, detailed instructions, and possible expansion activities building on what has been done. A final resource section provides a descriptive list of helpful art skills, listed alphabetically; a list of collectible materials with possible sources for obtaining them; and lists of art centers, galleries, museums and other institutional resources both in-state and nationally. A glossary and a 25-item bibliography are also included. (PB)

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I CAN TOO!

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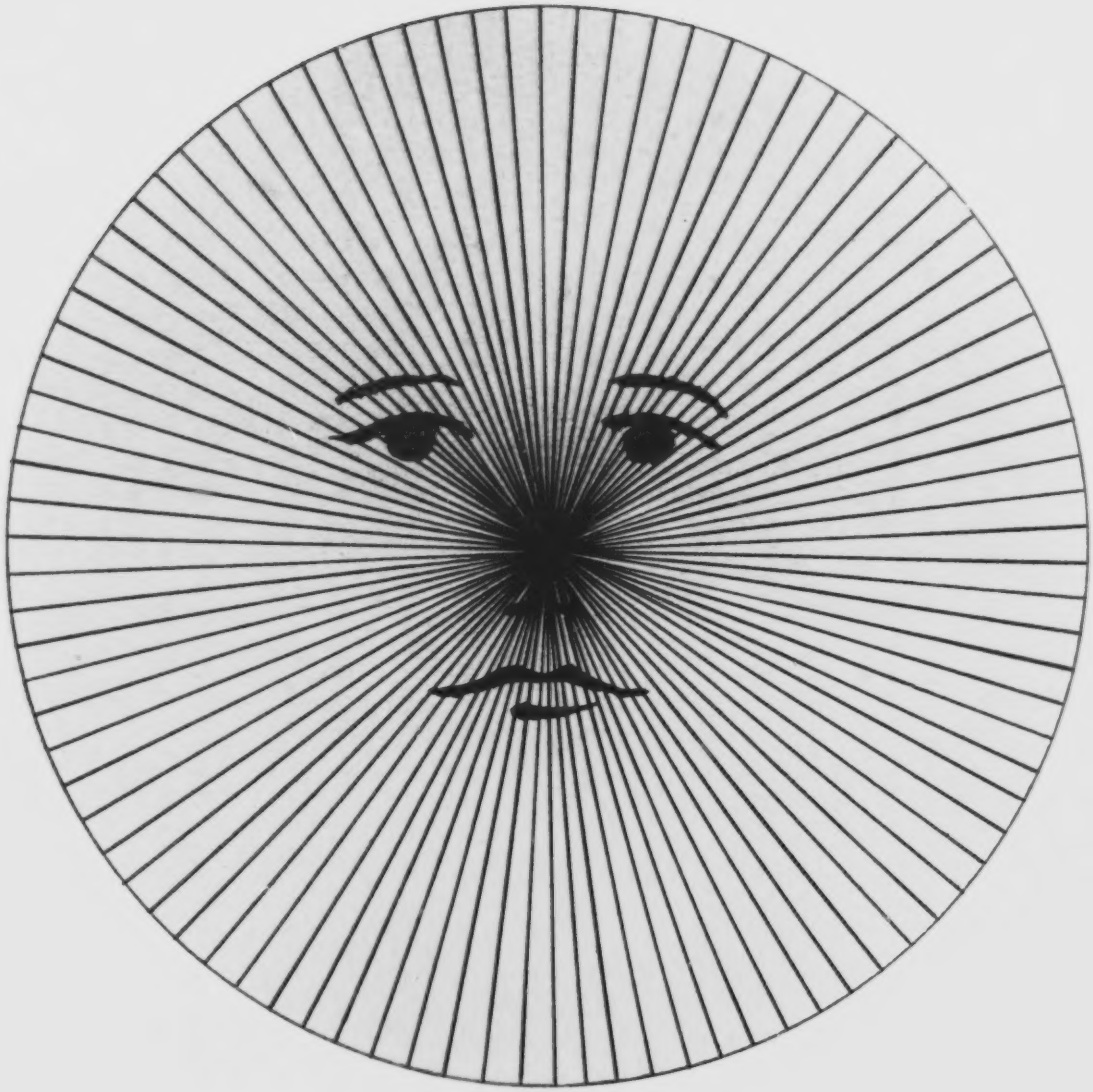
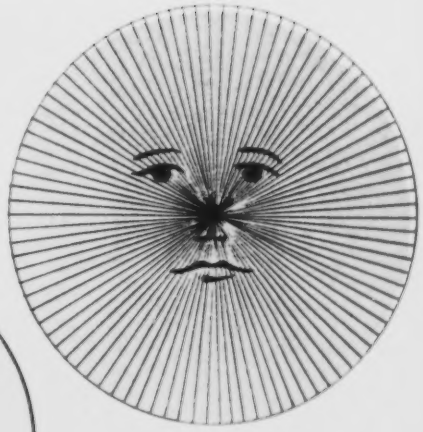
Bulletin 1831



I CAN TOO! is a resource book for those teachers of special children who may need some assistance in planning art lessons to meet specific needs.

The awareness of the general characteristics of the major handicapping conditions should also aid the art teacher in adapting lessons to meet the student's abilities as well as planning individual educational programs.



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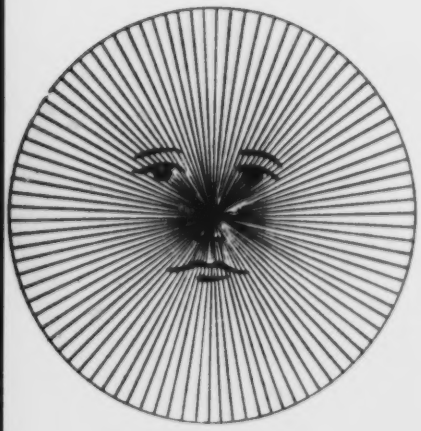

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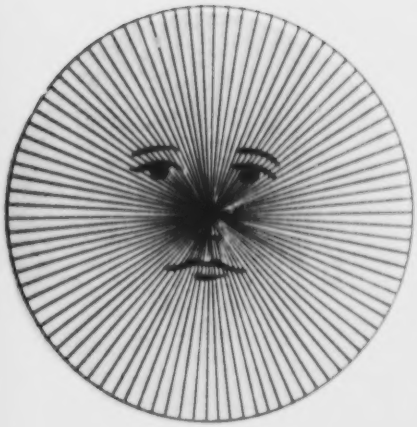

ELIZABETH S. BOREL

ASSISTANT SUPERINTENDENT
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TABLE OF CONTENTS

SERIES I VISUAL ARTS

A NOTE TO THE READER 1

WRITERS' STATEMENTS 2

INTRODUCTION 5

PHILOSOPHY 8

STARTING POINT 10

I. MILD AND MODERATELY HANDICAPPED
DEFINITIONS/CHARACTERISTICS 16
ART ACTIVITIES 26

II. SEVERE AND PROFOUNDLY HANDICAPPED
DEFINITIONS/CHARACTERISTICS 110
ART ACTIVITIES 114

III. SPECIFIC SENSORY HANDICAPPED
DEFINITIONS/CHARACTERISTICS 150
ART ACTIVITIES 154

RESOURCES
HELPFUL ART SKILLS 189
COLLECTIBLES 195
LOUISIANA RESOURCES 199
NATIONAL RESOURCES 202

GLOSSARY 204
BIBLIOGRAPHY 214

CREDITS 217

I can Too I can Too
I can if I Want too.
It can be done
With some
inspiration.
I can do it.
Just encourage
me
With a little
help
and a
yes.

A NOTE TO THE READERS:

Three teachers of special education and three visual arts instructors were invited to come together for the purpose of designing a small art resource booklet that would give some assistance to those teachers in special education who have had little or no background in the visual arts.

It was interesting to observe the initial meetings; both groups were speaking a "foreign" language. The art teachers knew little of the disabilities and their characteristics, and the special education consultants knew little of the language and skills of art. It was a period where exchange of knowledge took place in an atmosphere of friendship. The common goal was to give some assistance to the special education teachers in the area of art and to help the art teachers understand the special education students scheduled in their classes. It was an education for us all.

Rather than list the names of these wonderful consultants in the usual manner, we asked them to make a personal statement. We wanted the readers to share a little of their warmth and spirit of caring.

The child draws what you encourage him to see

WRITER'S STATEMENT

EDWARD ALLEN
Art Instructor
Caddo Parish Magnet School
Shreveport, Louisiana

"Oh! I didn't know I could do that" is a remark often heard by an art teacher. To be able to motivate creativity in students is the reward I gain from being an intrinsic factor in this process of teaching.

JO ANN BOYTER
Teacher, Learning Disabled
Riverside Elementary School
Shreveport, Louisiana

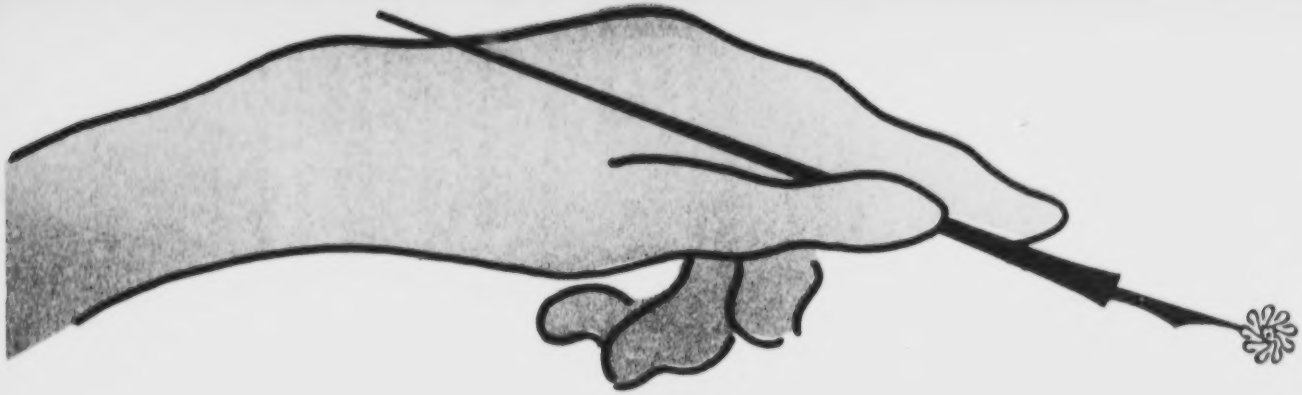
To see a face which has too often revealed the pain of failure light up with the glow of success is a most rewarding moment for any teacher. Art can frequently become the catalyst that allows this magical transformation to take place.

ANN C. BROWN
Former Art Instructor, Gifted and Talented
Port Allen High School
Port Allen, Louisiana

Can there be anything more exciting to a child, regardless of age or capability, than to be able to create a work of art that successfully represents an expression of what is being felt at the time? If so, then it is to be able to proudly share that masterpiece with the rest of the world.

FRAN S. DAMICO
Teacher, Preschool Handicapped
Down's Syndrome Project
Baton Rouge, Louisiana

Art can provide a valuable means of self-expression as well as endless enjoyment. It is up to us as teachers to encourage a wide variety of art experiences in order to capitalize on the unique strengths of each child.



JONI JOHNSON BRUTHER
Former Elementary Art Coordinator
St. Tammany Parish School Board
Covington, Louisiana

Art is essential for special children as it is an area in which all can have success and that proves very gratifying to those faced with innumerable inadequacies. Art is one way to reach these children when you are not sure where to turn for the key to their world.

PAULA PATIN
Teacher, Generic, Mild/Moderate
Choctaw Vocational Center
Baton Rouge, Louisiana

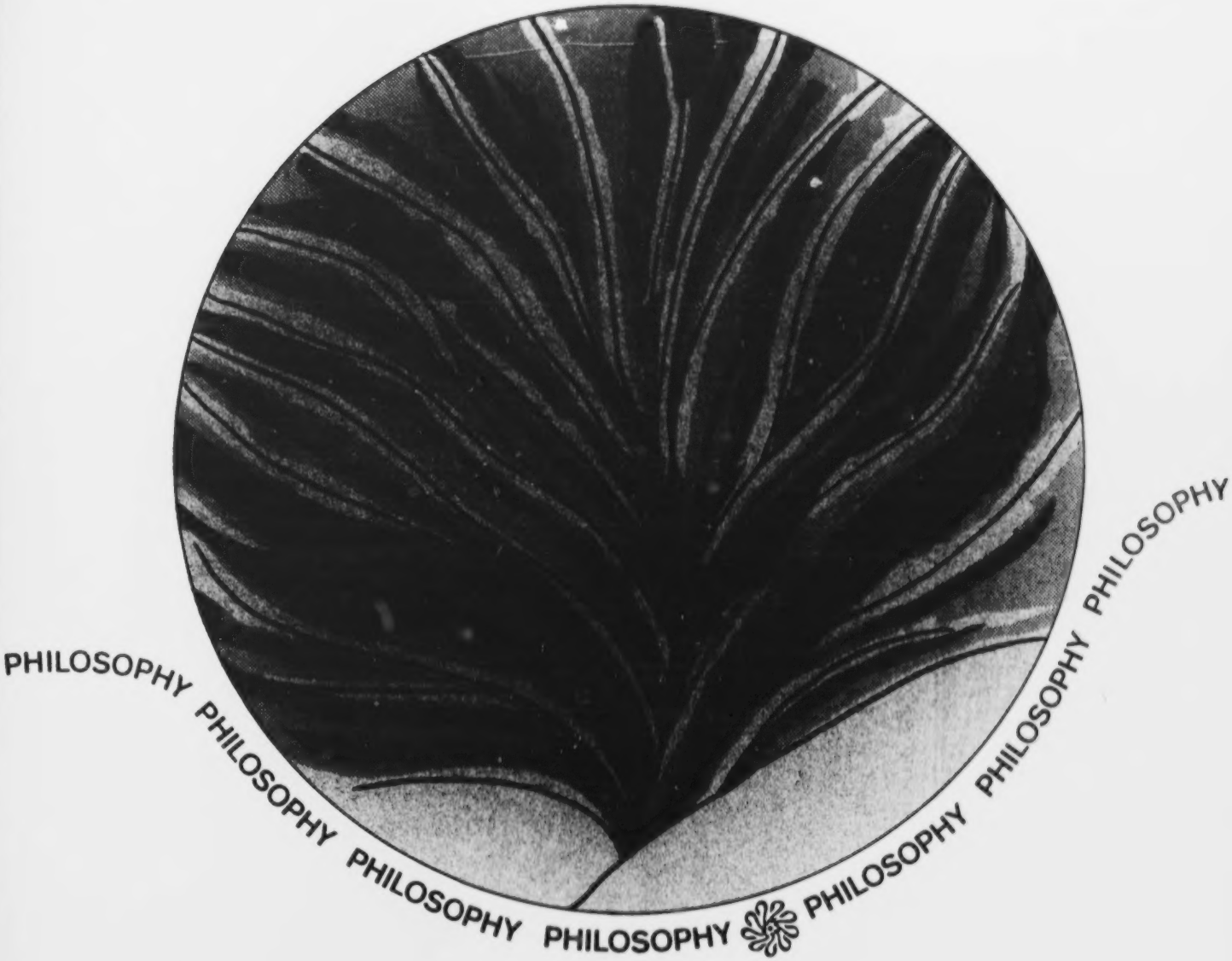
To ensure the success of the whole student as opposed to any academic development is a goal of special education. Art experiences can be a means to that end; they are fun, motivating, and rewarding when used for curriculum expansion, as well as for leisure time periods.

THE EVOLUTION OF CHILD ART FOLLOWS A PROGRESSION FROM RANDOM MARKING TO A SYSTEM OF SYMBOLS FOR COMMON OBJECTS. A CIRCULAR PATTERN OR "MANDALA" EMERGES AS A FINAL STEP BEFORE DISTINGUISHABLE SCHEMATA. THE MANDALA IS A WORLD-WIDE CULTURE-FREE FORM OF EXPRESSION. IT HAS BEEN SELECTED AS THE BASIC DESIGN FOR THE DIVISION PAGES OF THIS BOOKLET AS IT REPRESENTS THE UNIVERSALITY OF CREATIVITY.

Educators who are charged with the responsibility of providing enjoyable and relevant art experiences for exceptional students are often keenly aware of their lack of expertise in this vital area. Special education teachers with little or no training in art education frequently resort to art lessons which primarily consist of an undirected drawing or coloring activity between academic tasks. Similarly, art educators possessing insufficient knowledge of the learning characteristics associated with the various handicapping conditions have often met with failure and frustration while attempting to provide these students with meaningful art experiences.

Awareness of these problems prompted the Office of Special Education Services to enlist the aid of specialists in the fields of art and special education to compile a concise and simple-to-use visual arts handbook. The book I CAN TOO! contains relevant information concerning behavior and learning characteristics for each of the major handicapping conditions and arts project ideas and instructions for each area.

The art projects in this booklet have been carefully designed to assist teachers in selecting appropriate art activities for students with specific handicapping conditions. However, because there is significant overlap in the behavior and learning characteristics prevalent in the various handicapping conditions, teachers should not confine themselves to any one section. Some of the activities can be used effectively just as they are written with students who experience different types of impairments or disabilities. Many of the other ideas will require only slight modifications. The The teacher's judgment will be the critical factor in determining which projects will be most effective for individual students to insure that all will benefit from the creative freedom of expression that art can provide.


PHILOSOPHY PHILOSOPHY PHILOSOPHY PHILOSOPHY PHILOSOPHY PHILOSOPHY PHILOSOPHY

OUR PHILOSOPHY

"MY STUDENTS HAVE SO MANY ACADEMIC WEAKNESSES. IS IT REALLY NECESSARY FOR ME TO SPEND VALUABLE CLASSROOM TIME ON ART?

Considering the many responsibilities facing the special education teacher in developing and administrating an individual education program for each student, it is understandable that one might pose such a question. However, the benefits to be gained from a well-designed art curriculum are too numerous to be ignored.

Execeptional students tend to have great difficulty with tasks such as perceiving relationships. Forming abstract concepts, developing fine and gross motor skills, and problem solving. Art activities which encourage adequate manipulation of various objects and materials can become an effective tool for remediating these problem areas.

Art can also provide an excellent channel for communicating ideas as well as feelings. For the handicapped child, oral and written communication is often a difficult or impossible task. The value to be gained from the creative outlet and freedom of expression that art experiences provide should not be minimized. A major concern of special education teachers is the need for providing opportunities for success so that their students can develop positive self-concepts in spite of their handicapping conditions. Exceptional students who often perceive academic tasks as totally frustrating can frequently excel in some form of artistic endeavor and thereby fulfill a basic need to accomplish. It is the right of every student to be given the opportunity to develop his/her potential to the fullest in every area including aesthetic and creative abilities. This basic right must not be denied the exceptional child who desperately needs to experience the feeling of success and to joyfully exclaim, "Look at mine. I CAN TOO!"

STARTING POINT

"WHAT DO I, AS A SPECIAL EDUCATION TEACHER, NEED TO KNOW TO PLAN A SUCCESSFUL ART PROGRAM?

CREATE A POSITIVE APPROACH TO ART:

- Encourage the students and assist them in negating any preconceived notion that they are not capable of creating art forms.
- Plan work areas that encourage student participation.
- Give only one very specific motivation at a time.
- Work with the students; sit with them and actually do the assigned project.
- Encourage the students with positive statements.
- Stress individual gratification rather than process or product.
- Make art a part of the educational process by relating it to on-going learning and personal experiences.
- Plan projects that the student can complete successfully and that create a challenge for in-depth work and exploration.
- Keep in mind the attention span and/or physical limitations of the student. Most projects can be designed to carry over for several days without loss of interest.
- Encourage the students to act independently as far as possible.
- Follow up activities with supplemental work.

MOTIVATE STUDENTS:

- Relate new material/subject/skills to a known factor so the student is comfortable in moving into a new area.
- Build interest through discussions, visual materials, tactile experiences, and field trips where students are encouraged to "see and hear" beyond

the usual.

- o Encourage the student to be independent in expression. Emphasize that each person sees the world in a different way and that each expression can be right.
- o Create an atmosphere of fellowship in which students feel free to talk. A good feeling about self opens the door to self-expression.
- o Introduce the students to new media or new ways to use media--an excellent motivating device.
- o Encourage self-confidence by choosing a student in turn, to be artist-of-the-week.

HANDLE SUPPLIES EFFICIENTLY:

- o Keep supplies close at hand; a rolling cart gives easy access to materials.
- o Organize the supplies that the students most often use so that a feeling of security exists in being able to locate the needed tool or medium.
- o Cover tables with newspaper for easy clean up.

DISPLAY WORK CREATIVELY:

- o Display all completed work of every student.
- o Display work at student's eye level.
- o Mount work neatly; proper mounting complements the student's work as does matting.
- o Take artistic license to present the student's work in an interesting manner: cut down a too large background area or cut out the units of a work the student feels have been a failure and mount.
- o Assemble the exhibition in a creative manner. Try new ways to present the work, such as hanging the art on long banners of brown wrapping paper or on a sculpture arrangement of slotted pieces of cardboard.

"WHAT DO I, AS AN ART TEACHER, NEED TO KNOW ABOUT WORKING WITH HANDICAPPED STUDENTS?"

WHEN WORKING WITH MILDLY AND MODERATELY HANDICAPPED STUDENTS OR SEVERELY AND PROFOUNDLY HANDICAPPED STUDENTS:

- o Establish and maintain class rules for 'art time.'
- o Encourage students to help with setting up and cleaning up their work areas.
- o Arrange students in the work area according to levels of distractability.
- o Encourage students to assist each other.
- o Distribute materials as needed.
- o Use materials appropriate to the student's abilities.
- o Give simple directions, one at a time.
- o Use limited vocabulary.
- o Work on only one or two concepts during an activity.
- o Repeat often as repetition is beneficial.
- o Use concrete experiences; do not assume that past experiences encountered will be remembered.
- o Demonstrate as much as possible while giving directions.
- o Plan opportunities for each student to be successful.
- o Attend to the student's strengths rather than to his limitations.
- o Use a kinesthetic approach in presenting information.

WHEN WORKING WITH ORTHOPEDICALLY HANDICAPPED STUDENTS:

- o Make provisions for optimum working conditions.
- o Adapt materials to the student's needs by designing special devices to hold and grasp tools, adjusting tables to fit wheelchairs comfortably, etc.
- o Tape paper to work surface to prevent slipping.
- o Make liquid containers spillproof by using weights.

- o Provide materials that are easily manipulated.
- o Encourage independence during activities.

WHEN WORKING WITH SPECIFIC SENSORIALLY HANDICAPPED STUDENTS:

- o Use bold colors and designs.
- o Use activities which emphasize and use other senses.
- o Structure activities to allow for the student's unique learning style and capacity.
- o Provide maximum lighting; use a light to illuminate the student's work area.
- o Seat student near the teacher for oral and visual instructions and for visual aid programs.
- o Define the art task orally and if necessary guide the student's hand in performing the task.
- o Use audio equipment often.
- o Provide opportunities for visual-tactile discrimination.

WHEN WORKING WITH STUDENTS WHO ARE HEARING IMPAIRED:

- o Establish eye contact prior to instruction.
- o Position the student to allow for maximum involvement.
- o Use visual and tactile cues when giving instructions.
- o Speak to students in a natural voice and repeat instructions as needed.

WHEN WORKING WITH STUDENTS WHO ARE DEAF/BLIND:

- o Position student to allow for maximum involvement.
- o Use visual and tactile cues when giving directions.
- o Provide activities which enhance tactile stimulation.
- o Use nontoxic materials. Edible materials makes use of other senses.
- o Provide opportunities for manipulation of art media, such as clay.

MILD AND MODERATELY HANDICAPPED

NONCATEGORICAL PRESCHOOL HANDICAPPED

Noncategorical preschool handicapped is an exceptionality in which children aged 3 to 5 years are identified as having a handicapping condition which is described according to functional and/or developmental levels as mild/moderate or severe/profound. Children who exhibit a severe sensorial impairment, severe physical impairment, or who are suspected of being autistic, gifted or talented shall be identified categorically.

GENERAL CHARACTERISTICS:

Noncategorical preschool handicapped children may exhibit delays in one or more of the development areas:

Motor
Language
Self-care
Social/emotional
Cognition

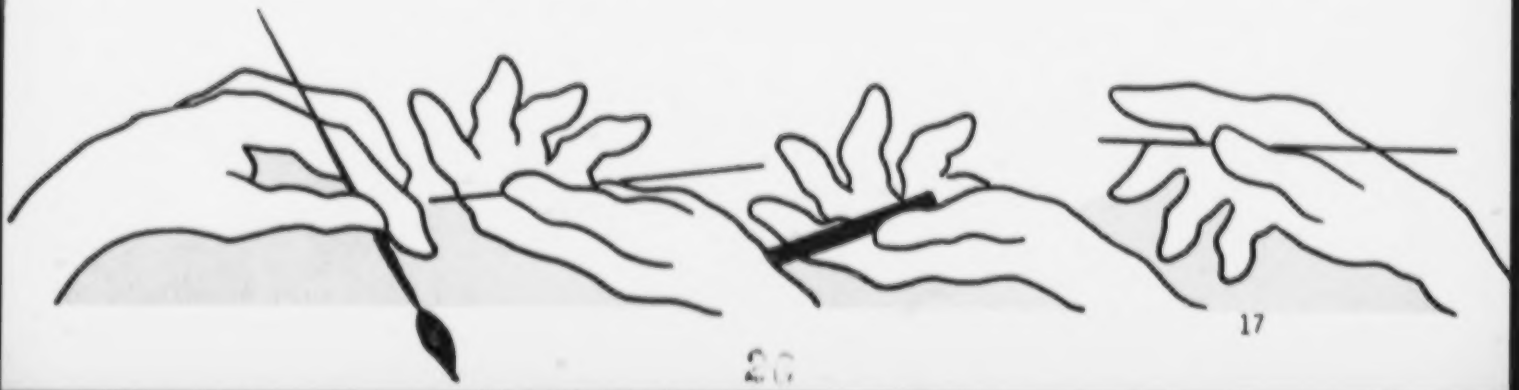
MENTALLY HANDICAPPED

The mentally handicapped are categorized as mildly or moderately impaired in intellectual, academic, and adaptive behavior. Their slower rate of learning will affect all areas of academic performance.

GENERAL CHARACTERISTICS:

Difficulty making generalizations
Difficulty with abstract concepts
Varying rates of comprehension
Short attention span
Impulsive
Hyperactive
Poor retention
Low self-esteem
Immature social behavior
Speech/language deficits

Children diagnosed as mentally handicapped may exhibit any or all of the above characteristics.



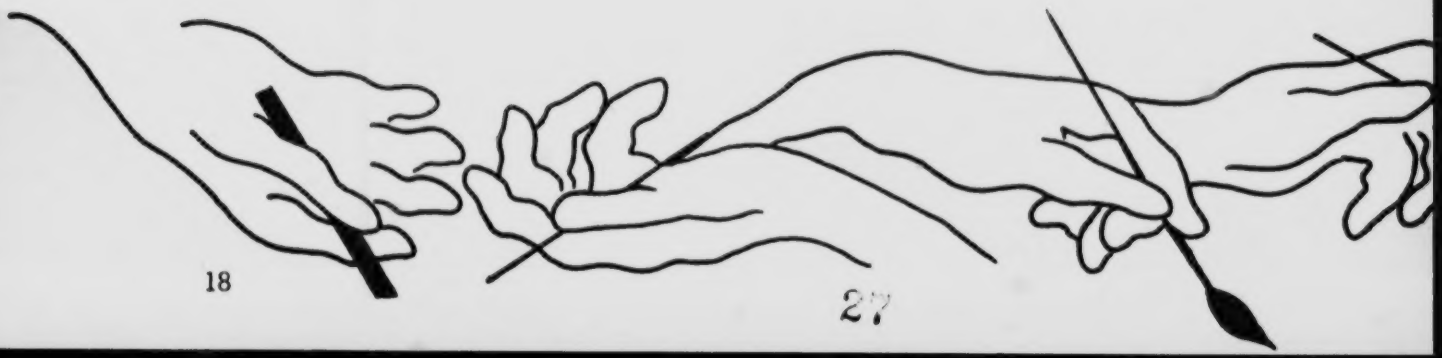
LEARNING DISABLED

Children with learning disabilities have one or more severe and unique learning problems as a result of significant difficulties in the acquisition, organization or expression of specific academic skills or concepts. These learning problems are typically manifested in school functioning as significantly poor performance in such areas as reading, writing, spelling, arithmetic reasoning or calculation, oral expression or comprehension, or the acquisition of basic concepts.

GENERAL CHARACTERISTICS:

Poor eye-hand coordination
Short attention span
Easily distracted
Impulsive
Perceptual difficulties (auditory and/or visual)
Poor memory (auditory and/or visual)
Difficulties in language development (oral/written/receptive)
Low self-esteem

Children diagnosed as learning disabled may exhibit any or all of the above characteristics.



BEHAVIORALLY DISORDERED

A behavioral disorder is a pattern of situationally inappropriate interpersonal or intrapersonal behavior which is exhibited over an extended period and to a significant degree, and which cannot be explained by intellectual, sensory, neurological or general health factors. The term never includes children who are autistic; it may include children who are socially maladjusted if it is determined that they are also behaviorally disordered.

GENERAL CHARACTERISTICS:

Inappropriate types of behavior or feelings under normal circumstances
A general pervasive mood of unhappiness, depression, or withdrawal
A tendency to develop physical symptoms of fear associated with personal/school problems
Lack of respect for authority, rules, or regulations
Academic achievement retardation
Aggressive behavior
Low self-esteem

ORTHOPEDICALLY HANDICAPPED

Orthopedically handicapped refers to a significant orthopedic impairment which adversely affects a child's educational performance. The term includes impairments caused by congenital anomaly, disease, or other causes.

GENERAL CHARACTERISTICS:

Lack of muscular control
Limited mobility
Limited ability to manipulate materials required for learning
Prosthetic devices required
Low self-esteem

Children diagnosed as orthopedically handicapped may exhibit any or all of the above characteristics.

OTHER HEALTH IMPAIRED OR HANDICAPPED

The category other health impaired means limited vitality or alertness because of chronic or acute health problems including a heart condition, tuberculosis, rheumatic fever, nephritis, asthma, sickle cell anemia, hemophilia, epilepsy, lead poisoning, leukemia, or diabetes.

GENERAL CHARACTERISTICS:

Require frequent rest periods
Experience difficulty with self-care skills
Has limited ability to perform manual tasks
Experience difficulty with walking, seeing, speaking, breathing, learning, and working

Children with other health impairments may exhibit any or all of the above characteristics.

TO THE TEACHER

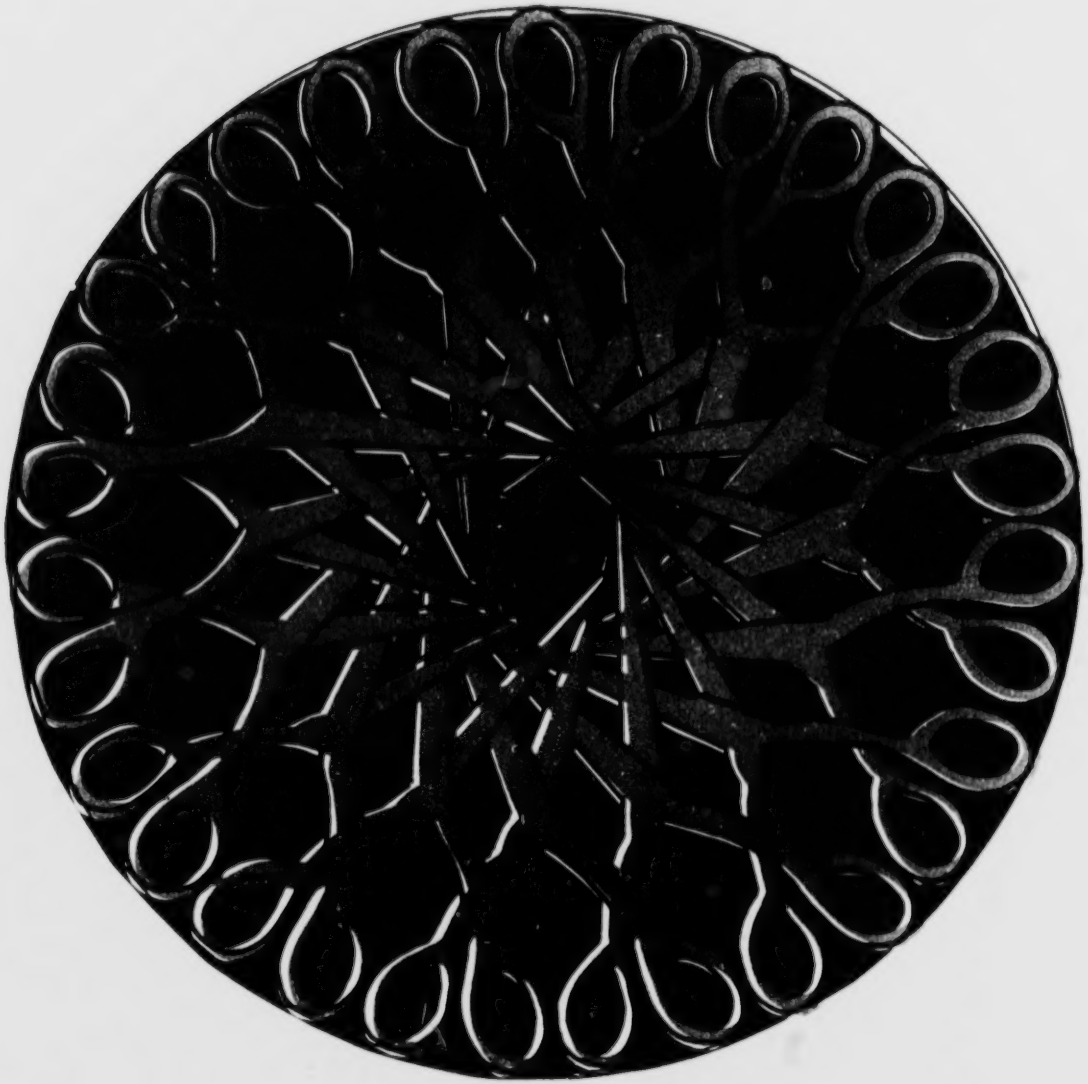
The art lessons found in each section were organized around one focus but, like all art activities, the boundaries become flexible and usually address more than one educational concern. In many cases a change of emphasis will change a focus to meet a teacher's immediate needs.

In each suggested activity, ideas for expansion of that activity are found under "Don't Stop." These are good for reinforcing an idea.

To assist the teacher who may not be trained in art, several art skills are summarized in the Resource Section.

Art materials, like other materials encountered daily, can be hazardous. All cautions should be taken to protect the students.

Art Activities



PART I
ART ACTIVITIES
MILD/MODERATE

PRESCHOOL

Musical Balloons
Straw Blowing
Finger Painting
Blowing Bubbles

SPATIAL PERCEPTION

Textured Mural-Puzzle
Box Sculpture
Background/Foreground
Art-Movement

SHAPE DISCRIMINATION

Template Design
Laminated Crayons
Geometric Shape Picture
Pull-Apart Shapes

COLOR DISCRIMINATION

Fold, Dip, and Dye
Overlapping Tissue Paper
Magazine Collage
Spool Game

SENSORY PERCEPTION

Touch Table
Animal Skins

Food Textures
Textured Wall Hanging

ENVIRONMENTAL AWARENESS

Build a Rainbow
Snail Trails
Oriental Fish Kite
Leaf Silhouettes
Vegetable Printing

EYE-HAND COORDINATION

Giant Loom Weaving
Quilling
Yarn Designs
Crayon Design in Repetition
Yarn Wrap-Around

SHORT ATTENTION SPAN

Gadget Stamping in Clay
String Prints
A Plate of Food
Paper Animals
Finger Puppets

SELF-AWARENESS

Shadow Drawing
Shadow Puppets
People Puzzle
Masks and Moods
Design a Person

TRY THIS	MUSICAL BALLOONS: PRESCHOOL MANIPULATIVE SKILLS
PLAN TO	Spend a minimum of one hour on this project. The time can be divided into shorter or longer periods as needed.
COLLECT	balloons - 30/40, all colors including red, blue, yellow small bells washable magic markers plastic trash bags
GET READY	Prepare two or three balloons with bells inside to give the students an idea of the project.
FIRST	Motivate the students: 1. Talk about the different sounds the bells make singly, together, or in tandem. 2. Draw eyes or marks on one of the balloons and talk about different faces: people, animals, dolls, etc. Encourage interest in repetition: dots, lines, circles, X, etc.
DO THIS	1. Have the older students blow up a few balloons; adults can assist those students needing help. 2. Insert small bells in the balloons and tie tightly. 3. Have the students decorate the balloons with the washable magic markers. 4. Have the students place their balloons in a large trash bag and shake. Sound will vary in volume and the weight of the bag is nominal. 5. Release the balloons and have the students walk, crawl, or run to pick them up and place in the trash bag. This can be repeated several times.

	6. Music can be played during the time the students retrieve the balloons.
DON'T STOP	1. If the balloons can be obtained in the primary colors, students can be asked to retrieve only the red balloons, etc. 2. While sitting in a circle, the students can be given a specific time to shake their balloon which would demand alertness/response. 3. A small dab of rubber cement on a balloon will bond it to another balloon. Sculptural forms can be built, such as wiggly worms, a snowman, an igloo, an airplane, an octopus, etc.
TEACHER NOTES	

TRY THIS	STRAW BLOWING: PRESCHOOL IMAGINATION EXPANSION
PLAN TO	Spend a minimum of 30 minutes on this project.
COLLECT	sip straws paint brushes (one for each color used) tempera paints/water colors water color paper/finger paint paper water
GET READY	Prepare several examples for students to see and talk about. Have tempera paint the consistency of thick cream. Precut paper into various shapes, such as long strips, circles, and triangles. For those students who lack arm movement or control, tape paper shapes to a piece of cardboard to make it mobile for turning and tilting.
FIRST	Motivate the students: 1. Discuss the kinds of flowers/trees/people that might be found on another planet--or even on a star. 2. Have a map of rivers to show and discuss how rivers meander across the continents. 3. Talk about the patterns raindrops make as they slide down a window.
DO THIS	1. Give each student a different shaped paper. 2. Let the student decide on the colors to be used and where the colors are to be placed on his paper. 3. Have the students blow through their straws to "push" the paint in various directions. The paper can also be tilted so the paint flows down the paper like raindrops. 4. Encourage the student to direct his paint in an inter-

	esting pattern. 5. When the work is dry, display in a collage, fitting the different shapes together in a pleasing pattern.
DON'T STOP	1. Use an eye-dropper to drop water colors or thinned tempera paints onto a wet paper. Designs "blossom" in an interesting manner. Encourage the use of the primary colors so when color "blossoms" touch or cross each other a third color is formed. 2. Have students dip their straws into jars holding water color and cover the hole at the top of the straw with their fingers. When the finger is removed, the color will drop from the straw onto the paper. When the pattern of colors is dry, have the students go around the shapes with a crayon. 3. Experiment using appropriate wallpaper samples as background for blown or wet designs.
TEACHER NOTES	

TRY THIS	FINGER PAINTING: PRESCHOOL MOTOR DEVELOPMENT
PLAN TO	Spend a minimum of 30 minutes on this project.
COLLECT	liquid starch tempera paint shelf paper/finger paint paper/butcher paper sponge music
GET READY	Cover the tables with newspapers for easy clean-up. Tape newspapers and shelf paper to keep them from slipping. Use the sponge to wet the shelf paper before dropping on a little liquid starch and tempera paint.
FIRST	Motivate the students: 1. Have the students practice making movements in the air that they will later use on their papers. 2. Play music and have the students keep rhythm using movements in the air. Encourage them to use both hands in a similar movement. 3. Demonstrate how to move the paint around the paper. Show marks that can be made with the fingers, side of the hand, and heel of the hand. 4. Talk about the routine of cleaning hands at the end of the project.
DO THIS	1. Use a sponge to dampen the finger paint paper. 2. Put liquid starch in a squeeze bottle for easy handling. Squeeze a small amount on each paper. Those students who are able can squeeze their own starch. 3. Add tempera paint to the starch for color. One color is best for this project.

	4. Have the students make marks in the paint as they mix color and starch. Give directions, such as use one finger, use the whole hand, make a circle, etc. Also try designs to music. Give subjects for them to draw that they have experienced, such as a tree, a flower, a baby, etc. 5. When dry, the designs should be backed with a colored paper and displayed.
DON'T STOP	1. Have students press a hand on another piece of paper for hand prints. Each can be labeled and displayed. 2. If a design is interesting, place a piece of paper over the finger paint and press lightly over the surface. When lifted, the design will be repeated on the paper. This will be an introduction to print-making. 3. Tell a story, nursery rhyme, or sing a song and have the children "draw" it as the story develops. Lines or dots will suffice to tell the story.
TEACHER NOTES	

TRY THIS	BLOWING BUBBLES: PRESCHOOL RESPIRATORY CONTROL
PLAN TO	Spend a minimum of 30 minutes on this project.
COLLECT	straws liquid soap glycerine tempera paint/water colors small wide-mouthed containers newspapers
GET READY	Protect the working surface with newspapers. Pre-mix the liquid soap with water. Adding a drop of glycerine (obtained from the drug store) to the water will make the bubbles stronger. Add a little liquid tempera or water color to some of the jars for color. Blow into the mixture to be sure it is right.
FIRST	Motivate the students: 1. Practice blowing through the straw. A Kleenex held before the straw will indicate if the child is blowing. Have the students blow, remove the straw from their mouth, get a big breath, and blow again. This exercise is good and will ensure they know to blow when the straw is in their mouth. 2. Blow a clear bubble and talk about the colors reflected. This will develop observational skills. 3. Blow a colored bubble and show how it leaves a print when it lands on a paper and breaks. This is called bubble printing.
DO THIS	1. Have the students practice blowing bubbles until they know when to stop before the bubble breaks. Also have them practice releasing the bubble from the straw. 2. Have the students try to get under a bubble so it

	will settle on their outstretched hand or a piece of paper. 3. Encourage the students to talk about the colors they choose to make a bubble. 4. Bubbles blown outdoors will follow air currents and will fly high.
DON'T STOP	1. Bubble prints can be made by blowing the liquid until bubbles appear above the edge of the container. Make a print by lowering a piece of paper gently until it touches the bubbles. 2. Students can form a small circle and blow bubbles that touch, forming bubble clusters. 3. Bend a wire into shapes, such as a square or triangle. Have students blow their bubbles in the wire area and the bubble will cling to the wire shape.
TEACHER NOTES	

TRY THIS	TEXTURED MURAL-PUZZLE: SPATIAL PERCEPTION
PLAN TO	Spend a minimum of three 30-minute sessions on this project.
COLLECT	cardboard scissors glue variety of textures: saw dust, cloth beads, burlap felt, gravel
GET READY	Draw a shape, maybe an Easter egg, on a cardboard ready to cut into puzzle pieces. Be sure the pieces are not duplicated in size or shape which could confuse the students when they reassemble the puzzle. Have the various textures separated into boxes.
FIRST	Motivate the students: 1. Discuss the concepts of a mural and a puzzle (a whole with several parts). 2. Discuss the different textures that are in the boxes and let the students choose the ones they like best. Have them describe the way they "feel." 3. Cut the mural apart while the students watch. Give each student a piece of the mural as it is cut.
DO THIS	1. Have the students choose different textures of materials from the boxes--only one texture to a piece--and glue these onto their selected piece of the puzzle. 2. When the parts are dry, have the students reassemble the shape. It will now be a beautiful textured mural. 3. Tape the parts together or glue to a background and display.

DON'T STOP	1. Once the concept is understood, explore other topics for mural-puzzles. 2. Try using different categories of materials or papers, such as all materials that are rough, all materials that are soft, all materials that are shiny, etc. 3. The pieces of the mural-puzzle can be decorated with crayons and then glued to a contrasting background leaving spaces between each piece. This is a beginning to understanding mosaics.
TEACHER NOTES	

TRY THIS	BOX SCULPTURE: SPATIAL PERCEPTION
PLAN TO	Spend one week of 30-minute sessions on this project.
COLLECT	Five to six different sized boxes per student glue — scissors — masking tape string — rubber bands — magazines tempera or acrylic paint — brushes
GET READY	Several weeks before beginning the project, start collecting boxes of various sizes: shoes, toothpaste, jewelry, cereal, crackers, necktie, tubes from toilet tissues, paper towel tubes and wax paper tubes.
FIRST	Motivate the students: 1. Talk about the shapes seen in the world: square buildings, round heads, tubular limbs, shapes in nature. 2. Discuss means of joining box sections using masking tape, string or glue held by rubber bands until dry. 3. As a class decide upon a theme for the box sculptures, such as a city full of buildings, a zoo full of animals, a bay full of boats, etc.
DO THIS	1. Let students experiment with attaching different sized boxes to achieve the basic form of the object they wish to portray. 2. Allow for overnight drying time after each few attachments to avoid weak structures. 3. After the basic "skeleton" structures are complete, start surface decorations: . paint designs in realistic colors and attempt to show surface textures, or . paint with bold, bright colors and wild pat-

	terns, or look through magazines for examples of subjects that correspond to a part of the sculpture and glue on the boxes.
DON'T STOP	1. Arrange finished pieces in an attractive display and add any necessary additional scenery, such as trees, street signs, street lights, people, etc. 2. Individual boxes can be decorated as depositories for personal belongings. The boxes for girls can be one color and another for the boys. A personal photograph or a drawing of "me" can be pasted on the front for identification.
TEACHER NOTES	

TRY THIS	BACKGROUND/FOREGROUND: SPATIAL PERCEPTION
PLAN TO	Spend a minimum of 45 minutes on this project.
COLLECT	12" x 18" paper, scissors, pencil, crayons, glue, construction paper
GET READY	Fold a sheet of the 12" x 18" paper into four parts and, working vertically, label the four areas as ground, house, mountain, and sky. On a second sheet prepare a finished drawing showing a scene that illustrates the use of the four areas.
FIRST	Motivate the students: 1. Discuss the concept of foreground and background. 2. Mention the fact that objects in the foreground (close to you) appear larger than those in the background (far away). Talk about objects looking smaller the farther away they are to the viewer. 3. Show the students slides, pictures or paintings that illustrate the concept and discuss how artists use this concept to give distance to their work on a flat surface. Go outdoors and "look" at the local scene with these concepts in mind. 4. Talk about "favorite places to be."
DO THIS	1. Have the students fold their paper in half, open and make a light pencil line on the fold. Bring the bottom half to the pencil line and press. Do the same with the top half of the paper. Open and make light lines on the folds. The paper is now divided into four parts.

2. Ask the students to identify the ground area (bottom fourth), the tree/house area (third fourth), the mountain area (second fourth), and the sky area (top fourth).
3. Have children draw a "place they would like to be" using the proper areas for foreground, middle ground, and background.

DON'T STOP

1. For another approach, assist the students in dividing their paper into three parts--one for the ground, one for the picture area, and one for the sky. Diversify the subject matter.
2. Use this exercise to call attention to the concept of overlapping subjects.
3. Have the students design a scene using cut or torn colored papers. Students grasp the concept easily when pasting the different areas and when there is overlapping of subjects involved.
4. Use this project to design a background wall mural in which the students are the foreground characters, and have them act out mini-plays about life in the environment they have created.

TEACHER NOTES

TRY THIS	ART-MOVEMENT: SPATIAL PERCEPTION
PLAN TO	Spend a minimum of 30 minutes on this exercise.
COLLECT	oil pastel crayons colored chalks large drawing paper brown wrapping paper
GET READY	If a chalkboard is not available or located too high on the wall for students to reach easily, tape large sheets of drawing paper or brown wrapping paper to a cardboard background and attach to the wall at the proper height for the student.
FIRST	Motivate the students with exercises that develop a sense of awareness and control over movement, such as finger, wrist, arm movements; bending, swaying movements; and repetitive movements. Demonstrate to the students how artists use the movements to create lines.
DO THIS	1. At their desks, have the students use the oil pastel crayons and paper to record finger, arm, and wrist movements. Give directions, such as swing the arm back and forth, move the arm up and down, etc. Movements made by the students will be recorded on the paper. Change of crayon colors for the different movements will make an interesting record. 2. Have the students stand sideways to the chalkboard and record movements (with their right hand or left hand) made by the body, such as bending, stretching, swaying, curving, and repetitious rhythms. Change colors of crayons for the various movements. 3. Display the finished art pieces and talk about the movements that created the lines.

DON'T STOP	1. Have the students make movements to music. Choose two records completely different in rhythm. Repeat the movements practiced in the air on paper using colored crayons. 2. Stretch a piece of long wrapping paper on the floor and have the students draw swinging lines, large circles, etc. Have the students "dance" on the paper following the lines they have drawn, bending with the curves and turning with the circles, etc. This process can be reversed by creating the "dance" first and recording the steps with the crayons. Use the word "choreographer" when talking to the students about recording dance patterns. 3. Students can color in areas of the art work created by the movement exercises.
TEACHER NOTES	

TRY THIS	TEMPLATE DESIGN: SHAPE DISCRIMINATION
PLAN TO	Spend a minimum of 30 minutes on this project. The time can be divided into shorter or longer periods as needed.
COLLECT	colored construction paper patterned gift wrap paper scraps glue/paste scissors pencils
GET READY	Following the directions below, make a template design ahead of time to use as an example and for discussion.
FIRST	Motivate the students: 1. Discuss the fact that all objects have a special shape. 2. Show an apple/orange, a pencil/ruler, a book/box to give the students an idea of simple shapes. Use the words round, long, square in talking about the objects. 3. Show the prepared template and identify it with an object in the room.
DO THIS	1. On inexpensive newsprint paper have students practice tracing around simple shapes in order to develop their own method of holding them still and moving their hands to get all the way around an object. Students will need assistance at first. 2. Have the students repeat this same technique on the back of various patterned gift wrap papers and construction papers. 3. Assist the students in cutting out their traced shapes. 4. Glue the traced objects down with the patterned side of the paper facing up.

5. Overlap some shapes to create a collage effect and to show that some are "in front" and some are "in back."

DON'T STOP

1. Outlining can be done with a black marker for added definition and to aid eye-hand coordination.
2. Tiny cardboard squares can be glued behind a few of the shapes to raise them and to give a three-dimensional look.
3. Shapes can be sorted as to big and little.
4. The students can choose the shapes they like and the ones they do not like and should be encouraged to say why they like or dislike a shape.

TEACHER NOTES

TRY THIS	LAMINATED CRAYONS: SHAPE DISCRIMINATION
PLAN TO	Spend a minimum of 30- to 45-minutes on this project.
COLLECT	wax paper, iron, construction paper crayons, glue, nature objects
GET READY	1. Cut several shapes from colored paper to use for shape identification. 2. In a hand-held pencil sharpener (or with a dull knife) collect crayon shavings and fill small jars with individual colors. 3. Cut wax paper into various shapes, such as circles, squares, and triangles. 4. Prepare a newspaper surface upon which to iron the completed compositions.
FIRST	Motivate the students: 1. Use the various shapes that have been precut from colored paper and have the students identify them as they are displayed. 2. Have the students find objects in the classroom that have shapes similar to the precut shapes. 3. Talk about the shapes that are found in the nature objects that have been collected.
DO THIS	1. Have the student select a shape cut from wax paper and drop crayon shavings, in colors of his choice, in a pattern. Do the work on a newspaper on the ironing surface so the project does not have to be moved. The student is cautioned to leave an edge around the pattern to act as a seal when ironed. 2. Wax paper of the same shape is put on top of the

	crayon pattern. 3. Teacher and student <u>together</u> press the crayons that are enclosed in the wax paper. Do not iron with rubbing motions as the colors will run together--just press. 4. The finished work can be "framed" in a construction paper frame and hung so daylight passes through to show the colored design.
DON'T STOP	1. The laminated shapes or colored construction paper shapes can be assembled into a mobile for display. 2. Colored construction paper shapes and yarn designs can be laminated instead of or in conjunction with the crayons. 3. A field trip can be planned to collect small grasses, flowers, and leaves to be used in a laminated design.
TEACHER NOTES	

TRY THIS	GEOMETRIC SHAPE PICTURE: SHAPE DISCRIMINATION
PLAN TO	Spend a minimum of 45 minutes on this project. The time can be divided into a two-day study.
COLLECT	drawing paper, colored construction paper, pencils, scissors, felt markers (water based), glue
GET READY	The first day, have the students spend some time practicing the drawing, cutting out, and naming of basic geometric shapes, such as a square, circle, triangle, rectangle, diamond, half-circle, and heart. Use inexpensive newsprint paper.
FIRST	Motivate the students: 1. Review the shapes studied the previous day. 2. Talk about where shapes are found in the environment, such as the circle of the clock face, the square of a building, or the rectangle of a door frame. 3. Discuss how these shapes are often found together in one object, such as the square house with a triangle roof on top.
DO THIS	1. Have the students draw and cut geometric shapes from colored construction paper. The use of ruler and/or compass is optional, depending upon the ability of the student. 2. Have students discuss each shape and what it will represent in their picture. Have the students glue that shape in the appropriate picture plane on the drawing paper. 3. Use colored markers to draw details to add a finish to the picture.

DON'T STOP	1. Discuss the shapes added by the students, such as flowers, animals, and clouds and help them become aware that these too are shapes, though they do not have specific geometric names. [illegible] "shape machines." 3. [illegible] students to follow [illegible] a border design using a shape in repetition [illegible] the shape in a circle design.
TEACHER NOTES	

TRY THIS	PULL APART SHAPES: SHAPE DISCRIMINATION
PLAN TO	Spend a minimum of 30 minutes on this project.
COLLECT	construction paper scissors glue crayons
GET READY	1. Prepare several examples of the project by cutting apart shapes and reassembling in a specific manner. 2. Precut a variety of paper shapes, approximately 5" in size, in a variety of colors.
FIRST	Motivate the students: 1. Review the various shapes by identifying those seen in the classroom. 2. Demonstrate cutting a shape apart and reassembling the pieces leaving areas between each piece, yet retaining the original shape--an exploded version of the original.
DO THIS	1. Have the students choose the shape they wish to work with and have them cut the shapes into several pieces. Encourage them to cut curved and irregular lines that will form interesting pieces, much like a puzzle. 2. On a sheet of construction paper that is complementary to the color the student has cut, have the student reassemble the cut shape leaving the same amount of area between each piece--like grout between pieces of tile. The pieces are to be reassembled without losing the original shape. The work should look as if it has been pulled apart or exploded. 3. After gluing the shape in place, the students can decorate their shapes with lines, flowers, dots,

	etc.
DON'T STOP	1. During holidays, special shapes can be used to create interest, such as eggs for Easter, bells for Christmas, hearts for Valentine's Day, etc. 2. This project can be presented a second time with the students making more complex cuts. 3. The class can choose a story or nursery rhyme for a cut-paper mural. After cutting the shapes for the story, students can identify shapes for pulling apart or exploding. Trees, fish, flowers, ground, and sky all become more interesting when treated in this manner. Using both solid shapes and cut shapes will make a nice contrast.
TEACHER NOTES	

TRY THIS	FOLD, DIP, AND DYE: COLOR DISCRIMINATION
PLAN TO	Spend 30 minutes on this project.
COLLECT	liquid Rit dye newspapers foil cake pans one-ply paper towels
GET READY	1. Put a table in the open so students can walk around all sides. Cover with newspapers. If the floor needs to be protected, spread newspapers around the table. 2. Mix the dyes that are to be used with 3 parts water to 1 part dye. The dyes can be stored in soft drink bottles; this also makes pouring easy. 3. Tear paper towels apart and stack for easy access. 4. Spread newspapers on the floor to use as a drying area. Have the students put their names on some for identification. 5. Place pans for the dye at intervals around the table for the students to use, cafeteria style.
FIRST	Motivate the students: 1. Talk about colors--that some colors are warm and some are cool. Identify the primary or pure colors: red, yellow, and blue. 2. Give a simple demonstration showing how two pure colors when mixed make a third color--the secondary or mixed colors: green (yellow + blue), orange (yellow + red), and purple (red + blue). This can be done by pouring a little of the yellow and blue dye into a glass jar. Students grasp the idea when they see the color turn green. 3. Discuss the concept of "folding." Relate it to an experience at home such as mother folding clothes. 4. Relate the concept of folding to something that goes

from a large size to a smaller size.

DO THIS

1. Have the students practice folding a sheet of paper toweling. Strengthen the idea that there is more than one way to fold in order to "get smaller."
2. Demonstrate and have the students follow the directions of dipping the sides of the folded towel into the pan of dye and then rotating the towel to dip a corner and/or another side.
3. Discuss the permanency of the dye. All precautions should be made to avoid accidents. A "dry run" around the table, performing the dipping process in empty pans, will make the students more skillful and secure.
4. One color of dye is suggested to start the project. The students follow each other around the table to dip their towels in the dye. These are carried to the drying area and carefully unfolded.
5. Discussion of the designs made by different paper folds should follow the first experience.
6. A second color can be added for further experiences. Two pure colors (primaries) that will give the students a third color is an exciting way to learn color discrimination.

DON'T STOP

1. Glue the towels in two lines, with equal spacing between, on a long strip of brown wrapping paper. Hang from ceiling to floor on each side of a doorway to suggest totem poles.
2. When the towels are dry, students can emphasize certain shapes with crayons or felt pens. Words can be incorporated in the design.
3. Tempera paint can be made liquid enough to substitute for the dye though the colors will be less bright.

TEACHER NOTES

TRY THIS	OVERLAPPING TISSUE PAPER DESIGNS: COLOR DISCRIMINATION
PLAN TO	Spend a minimum of 20 minutes on this project.
COLLECT	white drawing paper white glue tissue paper crayons paper cups paint brush
GET READY	1. Precut the tissue paper colors into small squares and rectangles, approximately 2" or 3". 2. In paper cups, mix the white glue with water until it is like thin cream.
FIRST	Motivate the students: 1. Talk about many things that are very colorful, such as rainbows, flowers, fruits, or sunsets. 2. Discuss the bright colors and the dark colors. Relate the bright colors to warm colors and the dark colors to cool colors. 3. Overlap tissue papers to demonstrate that two pure colors (red, yellow, blue) can make a third color (a mixed color), such as red + blue = purple, red + yellow = orange, and yellow + blue = green.
DO THIS	1. Have the students use dark colored crayons to do a line drawing of a multicolored object or scene. Do not color the shapes. 2. Using the watered-down glue, brush a thin layer to a small section of the drawing and cover this with tissue paper. Repeat the process on other areas of the drawing. 3. Encourage students to overlap areas of the colored papers to form new shades or colors. Let dry overnight.

4. Mount finished work on a coordinating color of construction paper and display.

DON'T STOP

1. Tissue paper overlays glued on a white drawing paper can be used as a background for cutout black construction paper shapes.
2. Instead of brushing glue over the crayon drawing, use water. Cover the design with tissue papers. When partially dry, peel the tissue papers off. Colors from the tissue papers will have dyed the paper to look like a water color wash.
3. Paint cardboard boxes white with latex paint. When dry, cover with small squares of tissue paper using glue. The different colors can be outlined with a black marker to give the appearance of stained glass. The boxes can be used for storage that is exposed.
4. The sticky side of clear contact paper can be used as the support paper for a design; no glue will be needed. The finished work can be hung in the window or suspended in clusters from the ceiling. Hang the work at different levels to create a design.

TEACHER NOTES

TRY THIS	MAGAZINE COLLAGE: COLOR DISCRIMINATION
PLAN TO	Spend three 30-minute sessions on this project.
COLLECT	old magazines glue brown wrapping paper scissors boxes black markers
GET READY	1. Collect magazines for the student to cut. 2. Label boxes with the names of colors that the students will be expected to identify. 3. Following directions below, prepare a small mosaic picture as an example to show the students.
FIRST	Motivate the students: 1. Show students examples of stained glass and mosaic work and talk about the way the artists made their pieces. 2. Show the students that pure colors have shades or "families," such as red has a family of pink and maroon. 3. Flip through a magazine and point out small areas of color that could be cut out and used as a part of a mosaic design. 4. Explain that the boxes are to hold the small pieces of color collected until ready to be used in the project.
DO THIS	1. Spend the first 30 minutes of the [illegible] small colored pieces from the [illegible] and [illegible] in the proper color-box. 2. The second 30 minutes of the project [illegible] to plan and draw a class mural [illegible] matter, such as huge flowers [illegible]

abstract design with colors that go around each other in circles, follow each other in wavy patterns like the sea, or spread from a center like the sun rays.

3. The third session of the project can extend into several periods, depending on the size of the mural. This period is devoted to gluing the pieces in the appropriate areas of the drawing to create a mosaic pattern. Pieces can be overlapped or glued next to each other or both.
4. After the mural is completed, black markers can be used to outline the various pieces of "mosaic" or to add details if needed. The mural may be beautiful without additions of any kind.

DON'T STOP

1. Individual small mosaics may be made on regular sized drawing paper by each student. These can be displayed by covering an entire wall, each work touching to give the effect of one large piece.
2. To study color "families," the students can use a large drawing paper and glue the pure color at the top. The rest of the paper can be filled with the "family" colors.
3. Contact paper cut into proper sizes can be used for the support paper. This is good for students who find glue a hard medium to handle. Peel off the back of the contact paper and use the sticky side for the art work. The paper is thin, inclined to roll, and should be taped to a cardboard or the desk.
4. Contact paper works well for murals. The students are forced to work freely as it is difficult to draw on the sticky surface. If pre-drawing is necessary, the drawing can be made on the back of the contact paper and sections peeled off a little at a time.

TEACHER NOTES

TRY THIS	SPOOL GAME: COLOR DISCRIMINATION
PLAN TO	Spend several 20-minute sessions on this project.
COLLECT	thick wood scraps about 10" x 14" empty thread spools large nails with small heads construction paper brushes hair spray tempera paints
GET READY	Depending on the abilities of the students, the "get ready" work can be taken care of as a class project or will have to be prepared by the teacher. 1. Paint each board with black tempera paint. When dry, use hair spray to preserve the surface and to keep the paint from rubbing off. 2. Hammer four or five rows of nails in the boards, leaving room for students to slip spools over the nails. 3. Paint many spools in the colors the students will be expected to recognize. Use hair spray on these surfaces when dry. Spools can be suspended on pencils for easy handling. Tape wrapped around the pencil will take care of any spool holes that are larger than the pencil. 4. Circles should be cut from construction paper in colors to match the painted spools. To prepare them to slip around the nails, punch a nail hole in the middle, and cut a slit on one side to the hole.
DO THIS	1. Put colors of paper circles around the nails and ask the students to slip the matching colored spools on the nails. 2. Using one color, arrange the paper circles in patterns, such as diagonals, squares, lines going up or across.

	Have the students match the spools to the circles and identify the pattern.
DON'T STOP	1. Label colored paper circles with letters of the alphabet. Have students match the colors with the spools and then identify the letter. Simple words can be spelled, depending on the number of nails in the board and the abilities of the students. 2. Numbers can be used instead of alphabet letters. Simple addition is possible. 3. A second kind of addition can be handled by having the student fill all the nails with various colored spools and counting the number of red, yellow, etc. 4. Various colors of yarn can be used to wrap around the nails to create a "spider" pattern.
TEACHER NOTES	

TRY THIS	TOUCH TABLE: SENSORY PERCEPTION
PLAN TO	Spend 20 minutes on this project.
COLLECT	Various gadgets and objects with interesting shapes, sizes, textures and colors, such as an apple, pine cone, gum ball, cotton balls, piece of marble, tree bark, powder puff, a lemon, cheese grater, etc.
GET READY	Set out gadgets and objects on a table. Arrange "textural" objects in one general area, "color" objects in another area, "size" objects in another. It does not have to be organized thoroughly.
FIRST	Motivate the students: 1. Discuss basic words such as short, tall, fat, thin, dull, bright, hard, soft, smooth, rough, etc. Use words that could describe items on the table.
DO THIS	1. Have the students touch and hold as many of these items as possible and to think of which words previously discussed describe each. 2. After the students have touched many objects, ask them to point out the objects that felt rough, smooth, etc., until all words have been associated with objects on the table. 3. Put some articles in a box or bag so that they are out of vision and have the students identify each by feeling the texture. 4. Have the students glue some of the lighter and flatter objects to bright paper, writing the word used to described the object on the paper. This will make an interesting and useful bulletin board.

DON'T STOP	1. Help the students discover flat textures, such as air conditioner grills, tennis shoe soles, coins, tree trunks, auto plates, bricks, cracks in the sidewalks, leaves, rough boards, etc. 2. Using crayons and a sheet of typing paper, let the students make a texture rubbing by placing the paper over the texture and rubbing with a crayon. Suggest that students change colors of crayon and textures often so their papers will show at least three textures and colors. Collect the work and later let the students see if they can identify what textures were used in the design. 3. Mount and display the finished work.
TEACHER NOTES	

TRY THIS	ANIMAL SKINS: SENSORY PERCEPTION
PLAN TO	Spend a minimum of 45 minutes on this project.
COLLECT	construction paper sequins fabric/yarn scraps rick-rack scissors construction paper scraps feathers lace cotton balls glue
GET READY	Collect the scraps suggested above and any others that would make interesting textures for students to handle and that might be used to suggest animal skins.
FIRST	Motivate the students: 1. Talk about the way certain animal skins would feel: fluffy bird feathers, rough alligator hide, soft bunny fur, smooth sealskin, etc. 2. Show slides or pictures of animals to help the students in their discussion. 3. Pass some of the scraps around and have the students close their eyes and imagine what animal they are holding.
DO THIS	1. Have the students draw the silhouette of a chosen animal on construction paper, filling the space. 2. Cut out the animal shape. 3. Glue scraps onto the surface of the animal shape to create the "skin" texture. Remind students to work in three dimensions when using paper as texture so that it can be felt. (Curl paper strips, leave edges loose and fold up; fold small pieces and glue down only the edges, etc.)

	4. Display the work and have the students and their friends guess what animal is portrayed.
DON'T STOP	1. Safety pin the finished paper animals to the backs of the students' shirts. Put the students in a large open area, such as the gym or playground area, and blindfold them. Have them walk around, with hands extended, making the noise that their animal would make, if any. When two students meet, they should try to guess the animal they have met by touching the pinned-on skin texture and listening to the sound. 2. Have the students classify the animals by displaying together in a unit those that fly, those that crawl, those that climb, those that sleep all day, etc.
TEACHER NOTES	

TRY THIS	FOOD TEXTURES: SENSORY PERCEPTION
PLAN TO	Spend a minimum of 30 minutes on this project. The project can be planned as a two-day activity.
COLLECT	drawing paper brushes crayons/craypas tempera paint
GET READY	1. Put a little tempera paint in a jar and add water to make it thin enough to readily roll off the crayola lines the students will make. 2. Cut the drawing paper into a square format. 3. Collect examples of foods (or borrow them from the cafeteria) that show definite lines, such as the wavy lines in a cut cabbage, the circle in donuts, the spiral in cinnamon rolls, the zig-zag in crinkle-cut potatoes, etc.
FIRST	Motivate the students: 1. Talk about the lines observed in the foods. 2. Let the students "find the lines" in the foods and draw the line in the air with hand motions. 3. Draw on the student's imagination and talk about "feeling" texture with the eyes.
DO THIS	1. Give each student a piece of paper. 2. Demonstrate folding. Holding your paper high so the students can see, orally give directions as you fold the paper into four parts. Simple directions, using the words top and bottom, give students key words to add to their vocabulary. Left to right directions can be given if students are learning to distinguish left from right. The simple math concept, four parts

make one whole, is also apparent in this project.

3. Using a black or dark colored crayon, the students will fill one of the squares with a line design suggested by a food, such as wavy lines seen in a cabbage, circles inspired by a breakfast food, or radial lines seen in an orange. Each square will be filled with a different line design. Have students follow each line in repetition and put the lines close together. This is good for eyehand coordination.
4. Use the prepared tempera paint to brush across the crayon design. Use a different light colored tempera for each square. The finished work will consist of four squares, each with a different line design and each with a different color.
5. Mount each design on a coordinating piece of construction paper and display.

DON'T STOP

Now that students are aware of texture that can be "felt" with the eyes, they can:

1. Collect textures printed in magazines and make a collage.
2. Make a group booklet and write a sentence, statement, or a short rhyme under each texture-picture.
3. Duplicate the photographic texture with string or yarn on a piece of contact paper, using the sticky side up. This is especially helpful for children who cannot handle glue.

TEACHER NOTES

TRY THIS	TEXTURED WALL HANGING: SENSORY PERCEPTION
PLAN TO	Spend two 30-minute periods of time on this project.
COLLECT	Textures that can be glued to a surface: sand, bird gravel, paper clips, paper punches, yarn, chips of colored construction paper, wood chips, etc. contact paper tape
GET READY	1. Collect as many textures as possible that are light in weight and that will stick to contact paper. Ti s may be a class project rather than teacher preparation. 2. Cut the contact paper into 5" squares.
FIRST	Motivate the students: 1. Talk about textures and how they "feel" with the hand and with the eye. Some textures, such as a stiff feather, may <u>feel</u> hard or stiff to the hand but <u>look</u> soft to the eye. 2. It is important to have the students understand the difference in feeling an object with the hand and feeling it with the eye. If possible, collect a group of photographs or pictures from magazines that show soft shiny clothes or lace, fluffy teddy bears or rugs, etc., and have a sample of the same or similar material so the students can experience both at the same time.
DO THIS	1. Give each student a square of contact paper and let them choose one texture. Have the students fill the squares from edge to edge on the sticky side of the paper with the texture chosen.

2. On the back, tape all the textures together to make a wall hanging.

DON'T STOP

1. A "texture museum" can be created by stacking shoe boxes to create small shelves. The inside of the boxes can be tempera painted colors that would contrast with the textured items: white textures would demand dark backgrounds while dark textured items would use light backgrounds.
2. Small flat textures can be sandwiched between clear contact paper and displayed as mobiles.
3. A texture booklet can be made by sandwiching small flat textured objects between clear contact paper. The typing paper page facing the texture can carry a simple easy-to-read story about the texture, such as what it is, where it can be found, how it feels, etc.

TEACHER NOTES

TRY THIS	BUILD A RAINBOW: ENVIRONMENTAL AWARENESS
PLAN TO	Spend a minimum of 30 minutes on this project.
COLLECT	pastel colored drawing paper fine line markers of assorted colors Muppet Movie Album
GET READY	Plan a weather unit concentrating on conditions that create a rainbow. Research materials that contain legends and fantasies associated with this light phenomena, as well as the scientific explanation.
FIRST	Motivate the students: 1. During discussion about the rainbow, play selections from the "Muppet Movie" album whose theme song is "Rainbow Connection." Have the students learn the words to the song. 2. Present this project as the visual expression of a fairytale about the creation of the rainbow. The students will make up a story about the rainbow and how it came to be and will transmit their ideas through art. 3. Suggestions to be considered during the discussion: . What could the rainbow colors be made of? Paint, flower petals, candy? . Who could have put the rainbow colors there? Angels, giants, birds, elves? . How did it get into the sky? Crane, elevator, helicopter, satellite?
DO THIS	1. Give the students about 30 minutes to draw with felt markers on the pastel colored paper.

2. As they work, make suggestions that may lead to additional ideas.
3. As writing practice, have the students put their stories on paper in large print. Make a class book on the "Building of a Rainbow" using their pictures and stories. Let the class choose one picture for the cover.

DON'T STOP

1. Share the rainbow book with other classes and friends.
2. Make a large construction paper or tempera paint mural with a "pot of gold" at one end. Use the pot to hold key words learned during the project that will be additions to the student's word list. Put each word on a separate piece of paper and add to the pot as each word is learned by the class.
3. Use the natural progression of rainbow colors to teach recognition of warm colors and cool colors.
4. Make a slide of a rainbow and project it to fill a wall. Let the students take turns standing in the slide colors and tell how it feels to be "in a rainbow." To make a slide, use oil based felt pens to draw on 2" wide clear acetate tape or clear contact paper. Wrap this tape around a discarded slide mount or make a mount by cutting an open area in a 2" x 2" cardboard.

TEACHER NOTES

TRY THIS	SNAIL TRAILS: ENVIRONMENT AWARENESS
PLAN TO	Spend a minimum of 30 minutes on this project.
COLLECT	construction paper crayons shell macaroni (large) liquid glue
GET READY	Plan a unit on insects and their value in the natural community. Concentrate on the snail and its life cycle. 1. Have a collection of pictures available so students know what a snail looks like. 2. If available, show a film or slides about the snail.
FIRST	Motivate the students: 1. Talk about the snail, the way it lives and eats and find out if it is useful to man. 2. Mention the silvery trail left by the snail as he crawls along. 3. Remind the students that the snail moves very slowly and encourage them to do the same slow, careful job on this project.
DO THIS	1. Using crayons and construction paper, have the students draw the snail's body without a shell. 2. The students glue a macaroni shell on top of their drawing to complete the snail. 3. With the glue bottle open to a light flow, have the students drag the bottle along the paper, squeezing slightly to create a trail behind the snail. The glue will dry with a shiny finish like a "snail trail."
DON'T STOP	1. Consider the possibility of decorating the macaroni

shells before gluing them on the paper.

2. Students can add other bugs to the picture with crayons and decorate them with bits of paper, yarn, or fabric.
3. A science learning center can be created with each student designing a particular insect, designing one area in three-dimension. The insects can be labeled and displayed as a group.
4. To develop imagination and story-telling skills, the students can create a "blown up" cartoon strip using the snail as the main character.

TEACHER NOTES

TRY THIS	ORIENTAL FISH KITE: ENVIRONMENTAL/CULTURAL AWARENESS
PLAN TO	Spend two 30-minute sessions on this project.
COLLECT	scissors glue crayons string classified newspaper sections small flexible cardboard strips
GET READY	1. Collect photographs of all kinds of fish. 2. If available, find slides or film on fish. 3. Research and collect pictures that show oriental fish kites as well as wind socks used at small airports to indicate wind direction. 4. Cut small strips of cardboard large enough for a support when glued or stapled inside the mouth of the paper fish.
FIRST	Motivate the students: 1. Talk about fish scale patterns, color, and the shape of various fish. 2. Show slides and/or film about fish and continue the discussion. 3. Discuss the oriental custom of flying fish kites during "Boy's Day." Compare the oriental kite to small airport wind socks.
DO THIS	1. Have the students use a folded page of the classified advertising section of a newspaper and draw a fish silhouette. Draw from edge to edge and top to bottom of the paper, using the fold as the top or back of the fish. 2. Cut out the fish shape but DO NOT cut the fold at

the top.

3. Open the fish shape and lay it flat; the student can now see two sides of the fish. Use crayons to make scale and tail designs and draw eyes.
4. To strengthen the mouth edge, fold back the paper about 1" a couple of times on the unfinished side. A cardboard strip can be glued or stapled around the inside of the fish mouth at this time if extra strength is needed.
5. Fold the fish back together and glue the edges. Stuff with crushed newspaper.
6. Hang the fish by attaching strings to both sides of the fish mouth and joining in a single string.

DON'T STOP

1. Smaller fish can be designed on construction paper, cut out, and glued to a mural with an undersea background.
2. Size relationship can be studied, starting with the minnow and ending with the whale.
3. Words can be written on fish silhouettes and as the students learn a word that fish can be added to a sea-mural background. As each word is added, a "school of fish" is soon completed.

TEACHER NOTES

TRY THIS	LEAF SILHOUETTES: ENVIRONMENTAL AWARENESS
PLAN TO	Spend two 30-minute periods on this project. The first will be spent on a field trip to gather leaves and identify trees. The second part will be spent on making silhouette "prints" of the leaves.
COLLECT	leaves of various trees toothbrushes or spray bottles tempera paint drawing/construction papers
GET READY	1. If a field trip is not possible, collect leaves from various trees. Be sure they have good silhouettes and lay flat. 2. Thin tempera paint slightly for spatter work
FIRST	Motivate the students: 1. Talk about the change of seasons and why leaves fall from the trees. 2. Identify several leaves and show how each tree has leaves that are different. Point out that trees also have different silhouettes, such as trees that grow tall, trees that spread out, and trees with branches that hang down (willow). 3. Read stories to the class about trees; include stories of fantasy and those about real trees.
DO THIS	1. Have the students practice spraying paint from a toothbrush by dragging a pencil across the brush. If this is too difficult, thin the tempera paint and use spray bottles. 2. Lay a leaf or several leaves in a pleasing pattern

on a drawing paper. Use leaves that lay flat and have good edge pattern. It is best to work on newspaper on the floor.

3. Use a toothbrush and tempera paint or the spray bottle to spray paint around the leaf.
4. The student will find, when the leaf is removed, that the paint has filled in the background (the negative space) and that the leaf has saved the paper as the design (the positive space).
5. Students can incorporate the tree name within the design.

DON'T STOP

1. The real leaf can be exhibited beside the print to show visitors and friends where the pattern started.
2. Legs/arms and faces can be added with crayons or markers to create fantasy figures.
3. Several leaves can be arranged in a circle or in a line and sprayed. The student can then print a word in each leaf space. Words should be taken from the word list prepared for this study.

TEACHER NOTES

TRY THIS	VEGETABLE PRINTING: ENVIRONMENTAL AWARENESS
PLAN TO	Spend about 30 minutes on this project.
COLLECT	tempera paint saucers variety of vegetables drawing paper
GET READY	1. Prepare the paint "stamp pads" with different colors by placing dampened paper towels in the saucers and adding tempera paint to the towels with a brush. 2. Cut vegetables so that interesting lines become apparent. Cabbage, onions, potatoes, carrots, and squash make interesting designs. 3. Put a group of cut vegetables by each color so the students will not be inclined to mix colors. 4. It is suggested that colors be limited to two or three.
FIRST	Motivate the students: 1. Introduce a unit on vegetable gardens and foods that are considered healthful. 2. Show slides, photographs, and/or film that pertains to the subject. 3. Demonstrate how the vegetables, when pressed into the saucer colors and then stamped on a paper, make a design. Talk about the patterns seen in vegetables and fruits. 4. Show designs in repetition, such as wrapping paper, wallpaper, and dress prints. Have the students decide what type of repetition they will create, such as vertical, horizontal, diagonal, or plaid.
DO THIS	1. Have the student draw a light pencil line on the

	paper as a printing pattern guide. 2. Students can use one vegetable to create an all-over design or can decide to use several for a medley. 3. Encourage keeping the stamp pads clean for the vegetables but encourage overlapping colors on the paper prints. 4. Mount and display the work.
DON'T STOP	1. Students can write an original statement on the vegetable print or identify the vegetable used when making a single print. 2. Felt pens or crayons can be used to write words in repetition between the rows made by the vegetable print, much like the exercises suggested in penmanship books. 3. Make prints of any objects at hand, such as the rim of a cup, spools, end of a dowel stick, eraser on a pencil, end of a ruler, end of a sip straw, etc. 4. Single prints of the vegetables can be made into "little people" and put into booklet form with fantasy stories. 5. Students can "find" faces in the prints and emphasize these with crayons.
TEACHER NOTES	

TRY THIS	GIANT LOOM WEAVING: EYE-HAND COORDINATION
PLAN TO	Spend some time each day on the weaving but extend the project over a period of several days.
COLLECT	latch hook canvas wood frames buckets filled with sand yarn large bobby pins
GET READY	1. Make frames for the weaving from lath strips or scrap wood. Extend legs on one side. 2. Nail canvas to the frame so that it is taut. 3. If working outdoors, the legs of the loom can be pushed into the ground to hold it upright for easy access. If working indoors, the legs of the frame can be inserted in the sand buckets to hold it in an upright position. 4. Several frames may be needed as students will weave as a team, one on each side of the loom. 5. Cut the yarn in lengths suitable for the students to handle. Bobby pins or some other carrier can be used to carry the yarn through the mesh.
FIRST	Motivate the students: 1. Exhibit some pieces of weaving and talk about how a weaving is made. Introduce some cultures that are known for their weaving. 2. Point out how patterns are preplanned so the weaver knows when to change colors of yarn. 3. Demonstrate the process of weaving.
DO THIS	1. Students will work in teams, one on each side of the loom. The bobby pin will carry the yarn through

the mesh. Students take turns returning the yarn to each other as they work across the mesh from left to right and back, right to left.

2. Students can change colors of yarn as they work to create their own patterns. Simple patterns can be preplanned by some teams and the guide lines drawn with pencil or marker on the mesh to indicate color changes.
3. If working outdoors, draw inspiration from the environment using leaves, flowers, butterflies, or some other nature object as design patterns.
4. With the legs of the loom removed, the finished work can be left on the loom for wall displays. The work can be removed from the loom and finished with a border of yarn, such as button-hole or over-and-over stitches.
5. Do not feel that all dangling "start and stop" threads need to be clipped; they often add interest.

DO THIS

1. Some students may prefer to make an abstract design. These can be made by weaving the yarn at random, with short, long, and diagonal stitches.
2. Florist honeycomb ribbon can be used for long narrow weaving. Several finished pieces can be displayed together to make a long wall hanging that is mobile.
3. Individual weavings can be made by cutting the mesh into appropriate sized pieces and taping the edges to keep raveling to a minimum. These can be exhibited, one against another, to resemble one large weaving.

TEACHER NOTES

TRY THIS	PAPER QUILLING: EYE-HAND COORDINATION
PLAN TO	Spend two 20-minute periods on this project. The first part of the time can be spent in creating a simple line design and quilling units. During the second half, the student can paste the quilled units on the lines to complete the design.
COLLECT	construction paper typing paper magazine colored pages glue
GET READY	1. Cut the typing paper and some colored papers into ½" wide strips about 6" long. 2. Following the directions below, make a demonstration piece to show the students.
FIRST	Motivate the students: 1. Exhibit the demonstration piece and explain the process of quilling--a process of curling paper. 2. Talk about quilling as a craft that children in the colonial days used to decorate objects for the home and to make gifts for their friends. This could be incorporated in a history unit on Colonial America.
DO THIS	1. Have the students practice wrapping the strips of paper around a pencil. The more tightly the paper is wrapped, the more curl it will have. 2. When the paper strip is slipped off the pencil, the paper will be curled into a circle. This is the basic shape. Students can make other shapes by squeezing the circle in different areas to create a leaf, a petal, a butterfly, etc. 3. As a guide, have the students draw a simple design

on a sheet of paper that is a color in contrast to the quilled paper--a dark color for white strips and light color for dark strips.

4. Students can apply glue to the background paper or dip the edges of the quilled strips into a small puddle of glue. The quilled strips are to be glued standing on edge, which will make the work three-dimensional.
5. Mount the finished pieces and display.

DON'T STOP

1. Use tempera paint to add more interest to a design. The inside areas of flower petals, leaves, wings, etc., can be painted.
2. A flat box, such as a hosiery or handkerchief box, makes a nice frame for the quilled design. Cut the background paper to fit inside the box. Glue the design in the box.
3. White paper, quilled and made into a snowflake pattern, will make Christmas tree decorations.

TEACHER NOTES

TRY THIS	YARN DESIGNS: EYE-HAND COORDINATION
PLAN TO	Spend a minimum of 40 minutes on this project. The time can be divided into two-day periods of 20 minutes each.
COLLECT	colored yarn scraps contact paper scissors cardboard tape stapler
GET READY	1. Precut the contact paper and cardboard support. An adequate size for student work is 5" x 6". 2. Attach the contact paper UPSIDE DOWN to the cardboard support by: - rolling tape and putting under each corner, or - stapling the contact paper to the cardboard at each corner. 3. Prepare an example, following the instructions below, to give the students a direction.
FIRST	Motivate the students: 1. Talk about Mexican Indians that create art work by pressing yarn into a warm base of wax. 2. Discuss subjects that can be pictured in yarn, such as flowers, fruits, vegetables, birds, butterflies, etc. 3. Show art pictures that have simple broad colors without detail. 4. Demonstrate to the students how the backing of the contact paper is removed to expose the sticky surface. 5. Demonstrate how to apply the yarn to the sticky surface. Caution the students that the yarn will not stick to the contact paper if it is removed too many times.

	6. Explain why the entire surface must be covered with yarn.
DO THIS	1. Have the students draw the outline of their subject using yarn instead of a pencil. 2. Continue following the shape of the subject, placing rows of yarn next to each other until the shape has been completely filled with yarn. 3. Select a different color of yarn for the different parts of a subject. 4. Fill in the background, following the same procedure, until the composition is completed. 5. Glue the finished piece to a background and display.
DON'T STOP	1. The completed yarn designs can be taped together across the back and displayed as one large yarn mural. This has great impact. 2. Construction papers can be substituted for yarn. Make small chips of paper to be used as a mosaic. A combination of paper and yarn can be used. 3. Use some of the following instead of yarn: scraps of material, ribbons, decorative cords and threads, small flat objects, toothpicks, sand, or bird gravel. 4. Shapes such as, stars, bells, birds, etc., can be cut from cardboard and contact paper and sprinkled with glitter for holiday decorations. Both sides of the shape can be decorated. 5. Three dimensional shapes can be created by taping cardboard together or using ready-made shapes such as, milk carton, oatmeal boxes, match boxes, etc. Tape or glue contact paper to these shapes and decorate with appropriate material.
TEACHER NOTES	

TRY THIS	CRAYON DESIGN IN REPETITION: EYE-HAND COORDINATION
PLAN TO	Spend a minimum of 30 minutes on this project.
COLLECT	dark colored construction papers crayons and/or oil pastels
GET READY	Following the instructions below, prepare at least two examples of different patterns to give the students some direction.
FIRST	Motivate the students: 1. Talk about patterns seen in wallpapers and dress materials. Point out that the same design is repeated many times to cover the area. 2. Show examples of repetition in nature, such as boards on a fence, ripples in the water when a fish jumps, waves in the ocean, veins in a leaf, petals on a flower, etc. 3. Bring a few vegetables and/or fruits to class to show the students repetition in nature, such as a purple onion, an apple, peas in a pod, sections in an orange, etc.
DO THIS	1. Have the students begin by making large dots at various intervals over the paper. Limit the number of dots to three or four. 2. Draw a line directly around each dot on the paper. Colors can be used. If the concept of warm or cool, dark and light is understood, the student can design colors from warm to cool or light to dark. 3. Continue drawing rings of lines around each circle. 4. When any circle touches another, the student will

	decide which circle is to stop and the other to be completed. This gives the appearance of one circle being behind the other. 5. Stop when the paper is completely filled with lines.
DON'T STOP	1. Designs can vary, such as wavy lines across the paper with some touching in places, and circles of various sizes can fill the background. 2. If the design is created with dark colored crayons on white paper, a watercolor wash can be made over the entire paper for a nice effect.
TEACHER NOTES	

TRY THIS	YARN WRAP-AROUND: EYE-HAND COORDINATION
PLAN TO	Spend 30 minutes on this project.
COLLECT	yarn cardboard scissors tape
GET READY	1. Cut cardboard into 6" squares. 2. Make random ¼" slits on all four sides of the square. If students are able to use scissors, they may be able to do this. 3. Cut yarn into appropriate lengths for easy handling. This usually amounts to a length that will wrap around the cardboard five or six times. 4. Following instructions below, make an example to show students.
FIRST	Motivate the students: 1. Show photographs or slides of quilts to the class and call to their attention the use of squares and repetition as common to the design. 2. Demonstrate how to tape the end of the yarn to start and explain the object of going around the square in any direction, crossing the yarn and choosing a slit to hold the yarn in place. 3. Assure the students that all slits on the sides do not have to be used, also, that one slit may be used more than once.
DO THIS	1. Have students tape the beginning end of their yarn to one edge of the square. 2. Using the slits on the sides as a means of holding the yarn in place, the students will wrap the yarn

around the cardboard from side to side, top to bottom, or side to top/bottom to create a design similar to a star.

3. The end of the yarn is taped when the design is completed.
4. The squares are taped together across the back and displayed as one large yarn mural.

DON'T STOP

1. To follow the quilt design idea more closely, cardboard squares can be cut from two colors. The yarn used will be the same two colors. For example, yellow yarn can be wrapped around a black cardboard and a black yarn can be wrapped around a yellow cardboard. When displaying the work, the colors can be assembled in a checker design, a stripe design, or in a diagonal design.
2. Another display can use one 18" square design as a center with 16 six-inch squares around the perimeter. The center square can be a crayon or tempera paint design that will complement the yarn designs around the perimeter.
3. Both sides of the cardboard are often equally attractive as the yarn is a wrap-around design. These can be displayed in a mobile design.
4. Several colors of yarn may be used to make the wrap-around design.

TEACHER NOTES

TRY THIS	GADGET STAMPING IN CLAY: SHORT ATTENTION SPAN
PLAN TO	Spend approximately 15 minutes on this project. Time can be expanded to suit student interest.
COLLECT	oil-based clay small shallow boxes variety of gadgets kitchen silverfoil
GET READY	1. Line boxes with silverfoil paper. 2. Assemble gadgets where they will be accessible to the students.
FIRST	Motivate the students: 1. Discuss various kinds of texture, such as rough, smooth, prickly, etc., and have examples for the students to handle. 2. Have the students describe how the articles feel. 3. Discuss all the textures used in daily life, such as shoes, dress, foods, furniture, etc. Discuss some of the textures found in nature.
DO THIS	1. Have each student press oil-based clay in a shallow box until the clay is smooth and covers the surface of the container. 2. Use one or two gadgets to impress a design in the clay. Alternate the imprints in an all-over design. The imprints can be repeated in a spiral, circle, wave or starburst design. 3. The clay can be smoothed for repeated use.
DON'T STOP	1. Small articles can be embedded in the clay and lines or designs made in the clay around the articles.

2. Prints can be pulled from patterns made in the clay. As the clay is oil-based, tempera paint, a water-based medium, is used for color. To make a print: brush the color or colors on the clay, lay a paper on top of the clay and very gently--so as to not disturb the design--rub with the fingers over all the area. Remove the paper and mount the print for display. Paint is removed from the clay with water.

TEACHER NOTES

TRY THIS	STRING PRINTS: SHORT ATTENTION SPAN
PLAN TO	Spend a maximum of 20 minutes on this project.
COLLECT	cotton twine tempera paints construction papers small jars/saucers/disposable cups
GET READY	1. Using several colors of tempera paint, pour approximately 1" of each paint in a cup or saucer. 2. Cut cotton twine into 18" lengths, enough for each student to have two pieces. 3. Following directions below, prepare several examples to show to students. 4. Cover work area with newspapers.
FIRST	Motivate the students: 1. Show students the examples that have been prepared and have them look for any recognizable shapes or forms in the designs. 2. Demonstrate the process of creating a design. 3. Call attention to the fact that the designs are alike on both sides but that they are "mirror" images. 4. Have the students practice guiding a dry string into patterns.
DO THIS	1. Have the students first fold and crease their construction paper sheet in half lengthwise, then open. 2. Holding onto one end, the student dips a string into the paint until it is coated. 3. When the string is lifted, the excess paint should be allowed to drip back into the cup. 4. Transfer the wet string to the right or the left

half of the construction paper sheet in an interesting pattern. Letting the string fall into a "random" design often makes nice patterns.

5. As the student gains confidence, a second string of color can be added. As these colors will mix where they cross, be sure that compatible colors are used.
6. Be sure the clean end of the string is put on the outside of the bottom edge of the paper.
7. Refold the paper, sandwiching the painted string/or strings inside with the clean ends of the strings outside in view.
8. Apply pressure to the folded paper by putting a book on top and holding it in place. Students can work in pairs.
9. With the other hand, pull the string ends so that they quickly slide out of the folded paper.
10. Open the paper to reveal the mirror design.

DON'T STOP

1. If the student is capable of handling only one string at a time, other colors can be added, string by string, letting each color dry before adding the next. This way all colors remain clean.
2. Lay the prints open for drying. Later, examine each design for "hidden" objects and pictures.
3. Fold the paper inside-out to form a card with designs on front and back. Write a short story, poem or words about images found in the design.
4. Hang the strings up to dry and later use them to string beads.
5. Use the colored strings to create designs on the sticky side of contact paper.

TEACHER NOTES

TRY THIS	A PLATE OF FOOD: SHORT ATTENTION SPAN
PLAN TO	Spend approximately two 20-minute periods of this project. Prepare the background as one project and the foods as a second part of the project.
COLLECT	pictures of foods from magazines brown wrapping paper/wallpaper/white butcher paper construction paper scissors glue
GET READY	1. Tear or clip photographed foods from various magazines. Collect foods that are simple and that will be easily distinguishable when cut into small areas. 2. Choose foods that students are familiar with and can recognize easily. 3. Cut wrapping paper/wallpaper into 12" x 18" pieces or use large construction paper, one for each student. 4. Cut small plate-sized circles out of paper or have paper plates ready to use.
FIRST	Motivate the students: 1. Let the students talk about the foods they eat at home. 2. Discuss the foods everyone should eat to stay healthy. 3. Have students identify lunches they have had from the cafeteria. 4. Develop awareness to color and texture found in foods.
DO THIS	1. Give each student a large sheet of paper or wallpaper to use as a "place mat." 2. Have students cut out spoon, fork, and knife shapes.

3. Napkins can be cut from paper or wallpaper to match the mat, or real paper napkins can be used.
4. The student assembles the plate, utensils, and napkin and glues them in the proper place on the "place mat."
5. Students can glue food pictures from magazines, draw/or paint their chosen foods on the plate.
6. Students should be able to tell why they chose certain foods for their lunch plates.
7. Display work in an interesting manner.

DON'T STOP

1. If enough divided plates can be secured, students can make a three-dimensional dietary plate by cutting food shapes from lightweight cardboard and painting them the proper colors. For example, peas can be made by rolling glue and tissue paper together, snap beans can be cut individually and glued in a crisscross manner, etc.
2. Foods that make up a balanced meal can be suspended mobile fashion.
3. Meats, vegetables, and desserts suggested by the students can be made into a border-mural to display around the room.

TEACHER NOTES

TRY THIS	PAPER ANIMALS: SHORT ATTENTION SPAN
PLAN TO	Spend approximately two 20-minute periods on this project. Design the animals during one period; design the environment during the second period.
COLLECT	construction paper scissors glue crayons/markers
GET READY	1. Following the instructions below, prepare several animals to inspire the students. 2. Cut 4" x 6" pieces of construction paper to be used for animals.
FIRST	Motivate the students: 1. Talk about animal and fish habitats, such as the ocean, desert, pasture, air, mountains, etc. 2. Show pictures and/or slides of different animals and fish and talk about the silhouette of each. 3. Have the students place the different animals and fish in a proper environment. Discuss why they thrive in that particular environment.
DO THIS	1. On a piece of construction paper, use crayons or markers to create an "environment" that is compatible with the animal chosen. This can constitute the first part of the project. 2. Have the students fold their 4" x 6" paper shapes in half horizontally. 3. Students draw the silhouette of an animal or fish body on one side of the paper. If legs are a part of the animal, only one front and one back leg should be drawn. Draw from edge to edge on the paper. The

fold at the top of the paper is regarded as the animal's "backbone."

4. The animal or fish shape is cut around. Caution students to NOT cut the folded "backbone" edge.
5. Details, such as fur, scales, feathers, etc., can be added at this point.
6. The animal or fish should stand when the paper is spread open.
7. If the chosen animal has an unusual silhouette, like a long giraffe neck or an elephant trunk, add these to the body silhouette by cutting separately from a single piece of paper and gluing in the proper place.
8. To complete the project, set the animal in front of the environment created earlier.

DON'T STOP

1. Exchange animals and "environments" (fish in trees, cows under water) and have the students decide if they "feel at home."
2. Draw the "environment" of a barnyard and put all the animals made by the students together. Add three-dimensional trees, barns, etc., made by slotting and folding.
3. Create an environment that might be found on other planets or seen in a dream. Create animals that might inhabit this environment.

TEACHER NOTES

TRY THIS	FINGER PUPPETS: SHORT ATTENTION SPAN
PLAN TO	Spend 20 minutes on this project, or as long as student interest can be sustained.
COLLECT	small scraps of paper or material cotton bits, clay or yarn markers
GET READY	Punch a small hole in the paper or material that will be used as dress for the "body" of the puppet. These will be slipped over the student's finger--the "body" of the puppet.
FIRST	Motivate the students: 1. Talk about puppets and marionettes and their differences. 2. Show slides of various kinds of puppets. 3. If available, display several puppets. 4. Demonstrate a hand puppet.
DO THIS	1. Push the cloth or paper over the student's finger to the first knuckle. 2. With a marker, draw eyes, nose, and mouth on the pad of the finger. 3. Place cotton, yarn, clay or any other object on top of the finger to represent hair or a hat. These can be attached with a small roll of tape. 4. The student should be encouraged to create action with the finger puppet and to have verbal interaction with other students and their puppets. 5. One-minute original "stories" could be acted out by the students and their puppets.

DON'T STOP	1. Popsicle sticks or tongue depressors can be made into puppets; these would allow more room for decorations and details. 2. Cardboard cores make good three-dimensional puppets. Facial features and details can be drawn with crayons, markers or cut from construction paper and glued to the core. Students will enjoy coloring clown faces, gluing mustaches, adding funny hats and other decorations their imagination might dictate.
TEACHER NOTES	

TRY THIS	SHADOW DRAWING: SELF-AWARENESS
PLAN TO	Spend a minimum of 40 minutes on this project. The time can be shortened or extended according to student interest.
COLLECT	articles that cast good shadows white butcher paper or mural sized drawing paper black crayons or markers brightlight/overhead projector/slide projector/sunshine
GET READY	Prepare the light source so strong shadows will be projected on the mural paper.
FIRST	Motivate the students: 1. Read the poem or sing the song "Me and My Shadow" or something similar, to help the students become aware of shadows. 2. Demonstrate hand shadows on the wall and encourage the students to make shadow shapes. 3. Show the shadow of a small tree branch with leaves, a toy, or some object that creates an interesting shadow. 4. Call attention to the fact that shadows do not show details, that only the edges of an object are seen.
DO THIS	1. Tape a piece of paper along a wall. Position lights so shadows will fall on the paper. 2. Have students take turns sitting so their shadows are thrown on the paper while other students use crayons or markers to trace the silhouettes. Continue until all the students have their shadow on the wall mural. Individuality or differences between students can be emphasized.

	3. Leaf, flower or toy shadows can be used to enhance the class shadow mural. 4. After all shadows have been outlined, the paper can be removed from the wall and spread on the floor where students can color the silhouettes, draw designs within the silhouettes, or fill the background with colored chips of construction or colored magazine papers in a mosaic style.
DON'T STOP	1. An overhead projector and small cut paper silhouettes can be used to throw a design on the wall for students to outline. 2. Hands can form sign language in shadow to be outlined on paper and identified. Exhibit around the room for student reference. 3. Working as a team, students can take turns tracing their bodies on wrapping paper. These can be cut out and suitably decorated with crayons, markers, and cut papers. The same position should be taken out of doors when the sun can throw an elongated shadow. This, too, should be traced on wrapping paper. To exhibit, attach the body silhouette to the wall with the feet touching the floor. Touching the feet, lay the elongated matching sun shadow in the proper position on the floor.
TEACHER NOTES	

TRY THIS	SHADOW PUPPETS: SELF-AWARENESS
PLAN TO	Spend 20 to 30 minutes a day for two or three days. Puppets can be prepared during the first period, a story can be created or the action of the characters in a known story planned the second day, with the performance the third day. Time can be shortened or lengthened as needed.
COLLECT	poster board tissue paper tape/glue scissors construction paper shadow screen light source (slide projector) pencils
GET READY	There are several ways to prepare a shadow screen but perhaps the simplest procedure is to cut out a rectangle in the long side of a box. Strip the top and bottom from the box leaving the short sides as wings to support the screen. Tape muslin or white paper that allows light to pass through, to the opening. This screen is easy to store as the wings fold flat.
FIRST	Motivate the students: 1. Demonstrate the use of the shadow screen and the light source. Show some examples of shadow puppets and how they are to be moved. 2. Tell students the story of shadow puppets as used by Asian cultures. 3. Talk about stories or nursery rhymes that could be used successfully with shadow puppets.

4. Have students select a known story, nursery rhyme, or encourage them to create a simple story to dramatize.

DO THIS

1. Students draw their figures in profile on a piece of poster board or construction paper. The figures are then cut out.
2. The figures are taped to a support which also acts as a handle for the puppeteer. A pencil is a good support.
3. Students give life to their figures by sitting on the floor in front of the screen but out of range of the light. The figures are held between the screen and the light source. A slide projector works well as a light source. The audience sits on the opposite side of the screen for viewing.
4. Student groups take turns sharing their stories. One student can tell the story, recite the rhyme, or sing a song while the others manipulate the characters.

DON'T STOP

1. If a ghost or scary story is to be projected, a candle or two as the light source gives a nice eerie effect.
2. Areas cut out of the figures and covered with colored tissue papers will read as colored on the screen.
3. Students can use recorded music or stories or put their created story on tape to be played while they move their characters through the story.
4. Clear tape wrapped around a 2 x 2 slide mount makes a surface for students to draw on with permanent markers. They can create their own backgrounds or moods for their stories.
6. To give a "live" shadow theatre, a sheet is hung for the shadow screen and students become the shadow puppets. Taped music or story and hand colored slides can be used successfully in this instance also.

TEACHER NOTES

TRY THIS	PEOPLE PUZZLE: SELF-AWARENESS
PLAN TO	Spend 20 or 30 minutes each day for two days on this project. Time can be shortened or lengthened according to student interest.
COLLECT	butcher paper or large sheet paper black crayons or markers scissors pencils
GET READY	Cut the butcher paper into lengths the size of students in the class. Each student should have one sheet.
FIRST	Motivate the students: 1. Identify and discuss simple parts of the body, such as the head, torso or body, arms, hands, legs, and feet. 2. Have students do movement exercises using the different parts of the body previously discussed.
DO THIS	1. Pair the students so that they can work in teams. 2. Have one student stretch out on a sheet of the large paper and have the other student draw around the body with a large crayon or marker. 3. Students exchange places. Everyone should have a silhouette on paper. 4. Students cut their silhouettes out and then cut them apart into the various parts of the body discussed earlier. To assist in alleviating grave errors in cutting, the student could be asked to draw a pencil line to separate the body parts. After checking with the teacher, the student can then cut on these lines.

	5. Each student now has a giant puzzle. After shuffling the parts, the student is asked to put himself/herself back together again.
DON'T STOP	1. Large brads can be used to put the parts together thus making limited movement possible. 2. Silhouettes can be given facial features and "dressed" with crayons, markers, and cut papers. These can be seated in the students' desks to create a paper "class." A strip of cardboard for a "backbone" will hold the silhouette up straight. 3. Decorated silhouettes, placed back-to-back, can be hung in the cafeteria to share with classmates. 4. Using small patties of tape, the silhouettes can be attached to the back of each student. Movement exercises will have funny results, especially if the movements include students in a circle taking turns at facing "about."
TEACHER NOTES	

TRY THIS	MASKS AND MOODS: SELF-AWARENESS
PLAN TO	Spend approximately 20 to 30 minutes on this project, depending upon the interest of the students.
COLLECT	scissors crayons/markers scrap materials and items glue/paste construction paper
GET READY	1. Collect items and scraps of materials that could be used to enhance a mask. 2. Mark construction paper into thirds as a guide to the students. Use paper horizontally. 3. Following instructions below, make a mask to show to students.
FIRST	Motivate the students: 1. Talk about moods--the way people sometimes feel, such as happy, sad, glad, mad, and other feelings students will mention. 2. Discuss how feelings show in the face and in the way the head and body is held. Have students demonstrate facial and body expressions that show different moods. 3. Talk about masks that people wear and how they change a person's appearance. Have the students list some people who use masks, such as the doctor, football player, welder, motorcyclist, Mardi Gras parader, actors, mother (make-up), etc.
DO THIS	1. Students will design a mask on construction paper using crayons, markers, and scrap items. 2. Explain that the paper is marked into three parts

and that the face will be in the middle area. Ears go on the pencil lines.

3. When the masks have been completed to the students' satisfaction, the edges of the paper will be brought together in the back and taped or stapled. This enables the mask to stand for display purposes as well as giving a three-dimensional look.
4. Display in a group for maximum impact.

DON'T STOP

1. Students can write an original poem, story or rhyme and each student create a character. Display the poem or story used with the masks.
2. Masks can be taped around a doorway to give the appearance of an entrance to a "great house" as seen on certain oceanic islands.
3. Masks can be taped to the wall in columns to give the appearance of totem poles.
4. Taped to a ruler or strip of cardboard to create a handle, the masks can be manipulated by the students as puppets for an original story "performance."

TEACHER NOTES

TRY THIS	DESIGN A PERSON: SELF-AWARENESS
PLAN TO	Spend 20 minutes on this project.
COLLECT	crayons/markers construction/drawing paper cut-out faces from magazines/publications
GET READY	1. Cut faces from magazines, catalogs, and other publications for students to use as a starting point in drawing a figure. Cut just the face--not hair or body parts. 2. Glue the face on the paper in a place to allow room for the body to be drawn. Some students may be able to do this with instruction.
FIRST	Motivate the students: 1. Talk about the differences between individuals, such as hair, facial features, stature, etc. 2. Stir the imagination by discussing how people on Venus, or some imaginary place or seas, might look different. Solicit reasons why they might have long legs, no nose, short arms, etc.
DO THIS	1. If faces are not pre-pasted on the paper, have the students paste the face in the upper part of the paper to allow room for a body. Allow room for a headdress or hair at the top. 2. Encourage students to draw a person they would like to be or a person from another world. The face can be modified if they feel the need, such as three eyes, a mustache, etc.

DON'T STOP

1. Use the finished drawings for inspiration in verbalizing stories.
2. Cut around the individual drawings and arrange as a mural. Have students draw and color a background they decide would be appropriate to most figures.
3. Draw the kind of pets the designed people would have. Cut and add these to the mural.
4. Draw the kind of place the designed people would live in, such as a bubble, clouds, treehouses, etc. Cut and add to the mural.

TEACHER NOTES

SEVERE AND PROFOUNDLY HANDICAPPED

MENTALLY RETARDED

A severely/profoundly mentally retarded child is one who is impaired in intellectual, academic, and adaptive behavior and whose development reflects a reduced rate of learning.

GENERAL CHARACTERISTICS:

Capable of performing self-help skills
Performs routine, repetitive tasks
Has short attention span, poor memory recall
Has gross and fine motor problems
Lacks intellectual curiosity or creativity
Lacks varied social and intellectual growth
Performance may be affected by medication

Children classified as mentally retarded may exhibit some or all of the characteristics listed, depending upon the degree of severity.

EMOTIONALLY DISTURBED

Emotional disturbance is a pattern of behavior which is severe and requires special educational services for the school day. Extended individual therapy, counseling, and other related services are needed. Children who are schizophrenic are considered emotionally disturbed.

GENERAL CHARACTERISTICS:

General mood of unhappiness, depression or withdrawal
Tendency to develop physical symptoms of fear
Lack of respect for authority, rules or regulations
Abnormal behavior or feelings under normal conditions
Hyperactive
Low self-esteem

Children classified as emotionally disturbed may exhibit some or all of the characteristics listed, depending upon the degree of severity.

AUTISM

Autism, a severe developmental disability, usually appears during the first three years of life. It is behaviorally defined to include disturbances in the rate of appearance and sequencing of developmental milestones, abnormal responses to sensations, and delayed or absence of speech. While specific thinking capabilities may be present, there are abnormal ways of relating to people and things.

GENERAL CHARACTERISTICS:

Delay in development of communicative language and use of gesture or other nonverbal mechanisms for symbolic communication
Mechanical eye contact or interaction
Inappropriate response to sensory stimuli alternating between hypo- and hyper-responses
Use of toys or objects in stereotypic or repetitive ways without conceptual content

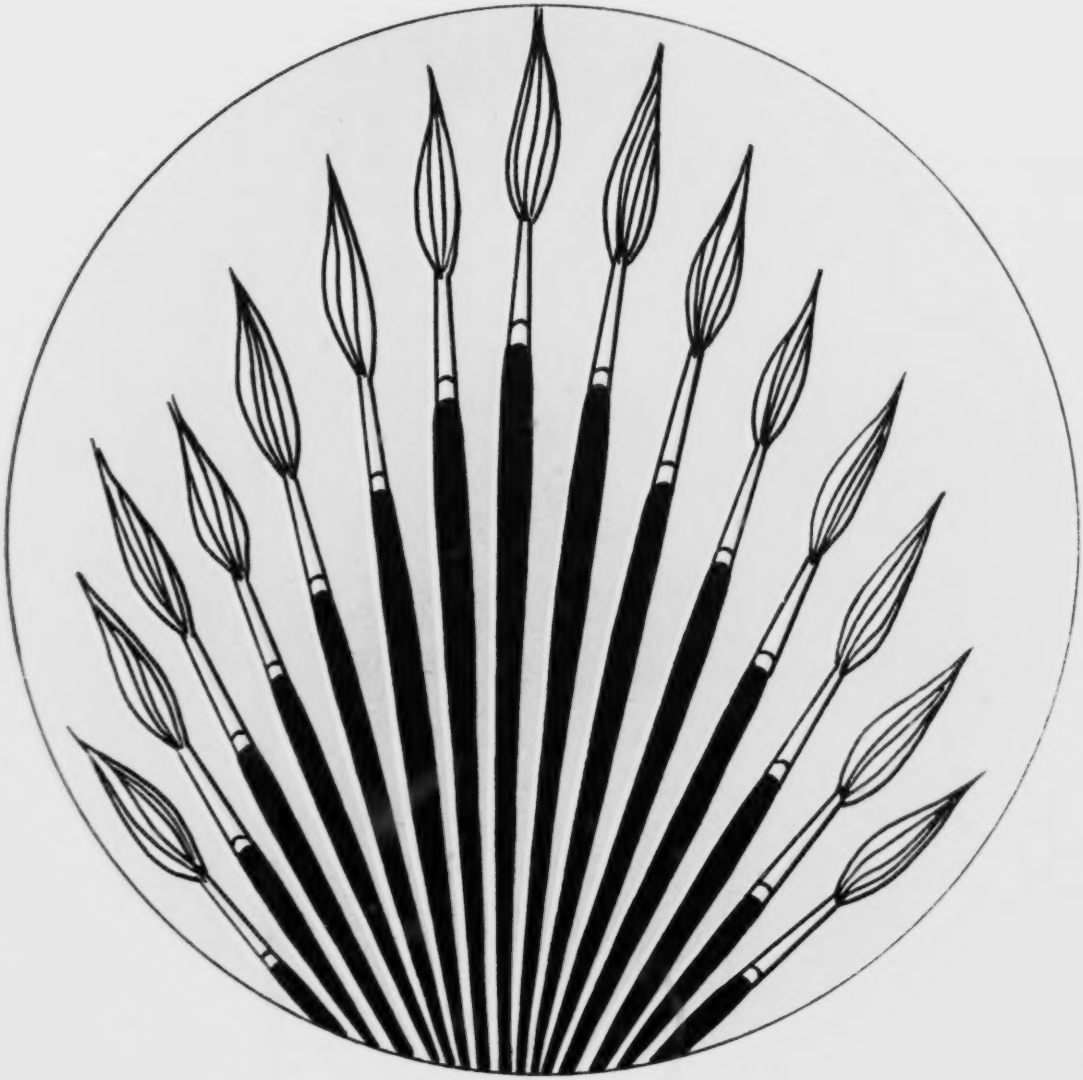
Children classified as autistic may exhibit some or all of the above characteristics.

MULTI-HANDICAPPED

Multi-handicapped means concomitant impairments (such as mentally retarded-blind, orthopedically impaired-deaf, autistic-orthopedically handicapped, emotionally disturbed-mentally retarded, etc.), the combination of which causes such severe educational problems that students cannot be accommodated in special education programs solely for one of the impairments. The term does not include deaf-blind, speech impaired, learning disabled or slow learners.

Two or more handicapping conditions may be such that types of services and methods generally used with one of the conditions is not effective with the other.

Art Activities



PART II
ART ACTIVITIES
SEVERE AND PROFOUND
HANDICAPPED

COORDINATION

Fingerprints
Paper Tearing
Beaded Jewelry

SENSORY-MOTOR STIMULATION

Painting with Marbles
Indian Drums
Hands-down

ENVIRONMENTAL AWARENESS

Binoculars
Bubbles
Stuff a Fish

COLOR DISCRIMINATION

Cookie Designs
Acetate Pictures
Spool Designs

LANGUAGE DEVELOPMENT/SELF-CONCEPT

Size Relationship
Happy-Sad Face Masks
Basic Shapes

TRY THIS	FINGERPRINTS: COORDINATION
PLAN TO	Spend a minimum of 20 minutes on this project.
COLLECT	tempera paint, small saucers, light colored construction paper, crayons, paper towels
GET READY	Prepare "stamp pads" by placing a folded, dampened paper towel in a saucer. Use an art brush to spread a thin layer of tempera paint on the towel. Use one saucer for each color.
FIRST	Motivate the students: 1. Discuss the unique patterns found on the tips of fingers. 2. Talk about hospital nurseries and police departments using fingerprints as identification. 3. Make a fingerprint on paper and talk about its oval shape. Name some things with the same shape, such as a face, flower petals, eyes, etc.
DO THIS	1. Place the stamp pads within easy reach of the students and give each one a sheet of construction paper. 2. Help the students use one finger at a time to press on the stamp pad and make a print on the paper. 3. Have the students make a print with each finger. Call attention to the size of the print in relation to the size of the finger (small fingers make small prints). 4. Help the students trace a hand and put prints on the proper fingers.

DON'T STOP

1. Have the students make patterns by repeating a fingerprint.
2. Encourage the students to create a picture with their fingerprints.
3. Students may wish to use crayons or tempera paints to add a few details to their fingerprints, such as flower stems, facial features, sunrays, etc.
4. Now that fingers are dirty, why not try fingerpainting. To make a great fingerpaint, add liquid blue starch to tempera paint.

TEACHER NOTES

TRY THIS	PAPER TEARING: COORDINATION
PLAN TO	Have two sessions of approximately 15 minutes.
COLLECT	assorted construction papers or any paper without a laid weave (newspapers are hard to tear one way), flour or wallpaper paste, mixing pan
GET READY	Prepare paste by adding flour to water or a small amount of wallpaper powder to water. This makes a paste that is easy to wash off of students, clothes, and furniture.
FIRST	Motivate the students: 1. Demonstrate an easy way to tear paper. 2. Paste bits of paper in a simple pattern so students can see the process. 3. Talk about simple objects that will correlate with the shapes the students probably will tear, such as boxes, leaves, flags, etc.
DO THIS	1. Spend the first 15 minutes in a warm-up session. Have the students tear several whole sheets of construction paper to scrap size. 2. Spend the second 15-minute session in having the students arrange pieces in a pattern on the table. The pattern can then be transferred and pasted to an appropriate colored background paper. 3. Have the students tell simple stories or cite words about their pictures. 4. Hang the finished work as flags on a cord stretched across the room.

DON'T STOP

1. Try the exercise again using different kinds of paper.
2. Use simple color tear sheets from magazines and have the students paste a torn bit of paper on a similar color in the picture. This reinforces simple color recognition.
3. Talk about the seasons and the colors associated with each. Have photographs, slides or pictures to show. Have the students choose colors for each season and place them in a designated spot.
4. As students become familiar with tearing paper, have them tear the paper into strips. Paste the strips in a crisscross design on an appropriate base paper. This creates a texture for touching.

TEACHER NOTES

TRY THIS	BEADED JEWELRY: COORDINATION
PLAN TO	Spend 20 to 30 minutes on this project. The project could be divided into two 15-minute sessions.
COLLECT	long shoestrings, large beads, spools, old keys, buttons with large holes, elbow macaroni, other objects with large holes
GET READY	Put like objects in shallow boxes for easy access. Tie a bead or other object about 1½" from the end of the shoestring to keep beads from sliding off. The 1½" at each end of the cord will be used to tie the necklace on the student.
FIRST	Motivate the students: 1. Show examples of beaded jewelry with mixtures of beads and other objects. 2. Have students practice threading beads on a shoestring without a knotted bead.
DO THIS	1. Have the students lay out a pattern of selected beads or objects they will use for necklace, bracelet or anklet. 2. Have the students thread their jewelry according to the planned pattern. 3. Tie the last bead or object about 1½" from the end of the string. 4. Encourage the students to have a fashion show to display and share their work.
DON'T STOP	1. Students can paint the macaroni before stringing.

Cardboard shapes can be cut, painted or designed for use on necklaces. Punch holes in the shapes for easy stringing.

3. Use pieces of twine to tie objects to the necklace at intervals. These objects will dangle from the necklace.
4. Finished pieces can be displayed by stapling the ends of the cords to an appropriate paper or cardboard support.

TEACHER NOTES

TRY THIS	PAINTING WITH MARBLES: SENSORY-MOTOR STIMULATION
PLAN TO	Spend 20 minutes on this project.
COLLECT	colored papers, tempera paint, brush, marbles, paper towels or newspapers, pan with edges, pan of water
GET READY	Cut the paper to the size of the pan so that it fits snugly. This will keep the paper from shifting when the pan is moved around.
FIRST	Motivate the students: 1. Let the students feel the marbles. Have them roll the marbles around the table top using the palm of their hand. This enriches tactile sensations as well as indicates movement the marbles will make in the pan. 2. Show the students slides or pictures of simple abstract line paintings created by artists. 3. Demonstrate the steps in making a marble painting. Follow the directions below.
DO THIS	1. Place a piece of paper in the pan. Be sure it will not shift when the pan is moved. 2. Use a brush to make dots of tempera paint at intervals on the paper. 3. Put a few marbles in the pan and rotate, lift, and roll the pan so the marbles cross and crisscross the painted areas. 4. When the painting is completed, the marbles are removed and dropped in the pan of water. This assures clean marbles for the next design. 5. Encourage the students to choose the number and kinds

	of colors to be used in the painting. 6. Display all of the finished paintings as one unit--mural style.
DON'T STOP	1. Use one marble and one color for students who have the ability to control the movement of the marble. 2. Students can prepare a collage of papers and use this as an exciting base paper for a painting. 3. Wallpaper with simple designs can be used as a paper for the marble painting. These papers may have to be taped to the pan unless they have been cut and flattened. 4. Black paint will work best with most papers that have designs.
TEACHER NOTES	

TRY THIS	INDIAN DRUMS: SENSORY-MOTOR STIMULATION
PLAN TO	Spend approximately 20 minutes on this project.
COLLECT	oatmeal or similar boxes with lids, white paper, construction paper, crayons, tape
GET READY	1. Tape lids on boxes. 2. Cut a paper long enough to wrap around each student's container. 3. Prepare a finished "drum" for students to see. Follow directions given below.
FIRST	Motivate the students: 1. If available, let students experience a real drum. 2. Show photographs or slides of drums. 3. Discuss symbols used by Indians long ago. Show pictures of symbols such as the sun, stars, mountains, birds, etc. 4. Show students a completed and decorated "drum" made from a box.
DO THIS	1. Give students a piece of paper that has been precut to a size that will wrap around their box. 2. Have students use their crayons to decorate their paper with shapes that depict Indian symbols. 3. When completed, have the students wrap the paper around the box or container and tape in place. Some students may need assistance to complete this step. 4. Encourage students to talk about the symbols they have used as decoration. 5. Display ' e finished "drums."

DON'T STOP

1. Have students sit in a circle for an Indian "pow wow."
2. Lead students in different drum beats.
3. Counting with the beats can be an added skill.
4. Singing simple rhythm songs to a drum beat can act as a sensory stimulation.
5. An original tribe could be formed, and papers to tape to the containers can be decorated with symbols representing the "new" tribe.

TEACHER NOTES

TRY THIS	HANDS DOWN: SENSORY-MOTOR STIMULATION
PLAN TO	Spend approximately 20 minutes on this project.
COLLECT	drawing papers, crayons, tape
GET READY	Prepare several examples of hand designs following the instructions below and those suggested under "Don't Stop."
FIRST	Motivate the students: 1. Talk about hands: how hands look, what hands can do, the importance of hands, etc. 2. Show the students the examples that have been made and talk about how they were made. 3. Demonstrate tracing a hand using crayons.
DO THIS	1. Tape each student's paper to the table so it will not move. 2. Have the students choose a crayon and trace around their free hand. For some students it may be easier to trace the hand of a partner. 3. After the first hand is completed, have the students change color of crayon and move the hand to a new position. Plan hands that touch and overlap. 4. Complete a design that has three or four hands on the paper. 5. Let the students share their designs with a wall display.
DON'T STOP	1. Encourage the students to fill in some of the overlapping areas of the hand design with crayons. 2. A tempera paint "wash" (tempera paint thinned with

water) can be brushed across the crayon design. The crayoned area or lines will resist the tempera paint "wash." Other parts of the paper will accept the paint. These designs are attractive if dark colored crayons are used on a white paper support.

3. Display the finished work as a solid wall unit with thin strips of black paper acting as dividers between each picture.

TEACHER NOTES

TRY THIS	BINOCULARS: ENVIRONMENTAL AWARENESS
PLAN TO	Spend a minimum of 20 minutes on this project.
COLLECT	masking tape, yarn or twine, tempera paint, small pieces of sponge, hole punch, toilet paper cores (two per student), binoculars
GET READY	Cut the yarn or twine into lengths that will hang the finished binoculars around the neck at a convenient level.
FIRST	Motivate the students: 1. Introduce the students to real binoculars. Show the students how one binocular can be used by everyone through a change of the lens. 2. Let each student use the binoculars to look out of the window at an object.
DO THIS	1. Lay two toilet paper cores side-by-side and use masking tape strips to hold them together. 2. Students can decorate the binoculars with tempera paint. Use small pieces of sponge, one for each color. Tap the paint on the binoculars to keep the sponge pattern. Change colors to make an attractive finish. 3. Punch holes in the top outer side of each core. 4. Thread twine or a pretty color of yarn through the holes. The yarn should be a length suitable for hanging the binoculars around the neck for easy access. 5. Take a walk outside and let the students tell you what they see through their binoculars.

DON'T STOP

1. The binoculars can be decorated with paper or fabric scraps.
2. A telescope can be engineered using a toilet paper core as a vertical base and using yarn or twine to attach a paper towel core. Attach the paper towel core about midway to allow for swivel action, just like the real thing.

TEACHER NOTES

TRY THIS	BUBBLES: ENVIRONMENTAL AWARENESS
PLAN TO	Spend a minimum of 20 minutes on this project. The time can be extended as long as student interest is aroused.
COLLECT	spools, saucers, baby shampoo, food coloring, thin wire
GET READY	1. Pour a small amount of baby shampoo into several saucers. 2. Bend the thin wire into small circles with an extension for a handle.
FIRST	Motivate the students: 1. Talk about objects and things that float in the air, such as birds, balloons, leaves, kites, dandelions, airplanes, etc. 2. Discuss how the objects mentioned can move about in the air, such as birds use their wings, leaves and kites are moved by the wind, airplanes are moved by motors, etc. 3. Demonstrate to the students how to blow a bubble. Show how the direction of the bubble can be changed by blowing or fanning the air. 4. Call attention to the reflections mirrored in a bubble. 5. Have the students practice blowing through the spools. Be sure that they know how to <u>blow</u> through the instruments used for bubble making.
DO THIS	1. Place the saucers of shampoo within easy reach and have the students take turns blowing and releasing a bubble until each has mastered the technique. 2. Have the students release their bubbles and then

	blow or fan the air to make them move in a designated direction. 3. Have two or more students blow a bubble at the same time so that the bubbles join, creating a "bubble cluster."
DON'T STOP	1. Encourage the students to blow a bubble against or over a small object so that the object becomes a part of the bubble. 2. Add a few drops of cake coloring to the soap mixture to see if the bubbles change color. 3. A thin wire can be bent into small circles with an extension for handles. The wire can be immersed into the soap mixture and bubbles can be formed and released by waving the wand in the air.
TEACHER NOTES	

TRY THIS	STUFF A FISH: ENVIRONMENTAL AWARENESS
PLAN TO	Spend two periods of 15 minutes each on this project.
COLLECT	oil pastels, scissors, stapler, newspaper (classified ad sections)
GET READY	1. Fold full sheets (28" x 22") of newspaper in half lengthwise. 2. For those students who are not capable of drawing, draw a simple fish form using the fold of the paper for the back of the fish. 3. Assist students to cut out the fish forms.
FIRST	Motivate the students: 1. Show pictures of all kinds of fish. 2. Discuss fish shape, color, design, scales, etc.
DO THIS	1. Have the students open the fish shapes so that they lay flat on the table. 2. To help remind the students that they are working on <u>two</u> sides of a fish, have them draw the two eyes in place. 3. Encourage the students to use their oil pastel crayons to decorate their fish. Create designs using dots and lines to represent fish scales. Cover all the newspaper with designs. 4. For the second part of the project, have the students crumple newspapers to use as stuffing for their fish. 5. Help the students glue or staple the edges of the fish together. Leave an opening at the mouth. 6. Stuff the fish with the crumpled newspapers until the fish has extended sides.

	7. Complete the gluing or stapling of the fish. 8. Hang by threads attached to the mouth and tail. These can be hung separately, in groups, or in a "school" of fish.
DON'T STOP	1. To give movement to their design, the students can staple the thread attached to the mouth of the fish to a ruler or dowel stick and twirl in the air. 2. The students' fish can be taped to a long piece of mural paper to create an undersea scene. Students can use their oil pastel crayons to create an appropriate background.
TEACHER NOTES	

TRY THIS	COOKIE DESIGNS: COLOR DISCRIMINATION
PLAN TO	Spend 20 minutes on this project.
COLLECT	red, yellow, blue, and green food colors; four small mixing bowls; four spoons; confectioner's sugar; milk; small popsicle sticks; photographs of red, blue, green, and yellow everyday objects; colored papers, sugar cookies
GET READY	1. Collect photographs of common objects, such as apples (red), bananas (yellow), trees (green) to help students relate to the basic colors. 2. Prepare the icing by mixing confectioner's sugar and milk to a creamy consistency. Do not make the mixture too thin or it will run off the cookies. Divide the icing into the four bowls.
FIRST	Motivate the students: 1. Explain to the students that the project is a delicious and fun way to learn the basic colors that are seen every day. 2. Have students choose a designated color from a small selection of colors. 3. Talk about each color and have the students point out colors they recognize in the classroom and in their clothing. 4. Exhibit the photographs and have the students name the colors. 5. Have colored objects the students can pick up, such as plastic cups, pencils, books, crayons, balloons, etc.

DO THIS	1. Pour a few drops of red, yellow, blue, and green food coloring into the bowls containing the icing, one color to a bowl. Let the students stir these mixtures. 2. Once the colors are mixed the students can use popsicle sticks to ice their cookies. Encourage them to use more than one color on top of a cookie. Have them blend colors. 3. Now, ENJOY!
DON'T STOP	1. Encourage students to use simple dot or line designs on their cookies. 2. Have them write their initials on a cookie. 3. Some students may notice that two colors mixed together create a third color, as yellow and blue will make green. Encourage students to mix colors to "find" another color. 4. Share decorated cookies with other students and teachers.
TEACHER NOTES	

TRY THIS	ACETATE PICTURES: COLOR DISCRIMINATION
PLAN TO	Spend 20 minutes on this project.
COLLECT	various sized scraps of colored acetate, string, small circles (notebook reinforcements), overhead projector, screen (or a light colored wall)
GET READY	1. Set the overhead projector so that it will throw a picture large enough to cover a student. 2. Have scraps of acetate, short lengths of string or yarn, and small circles handy on a nearby table.
FIRST	Motivate the students: 1. If possible, show students a piece of stained glass and talk about the light shining through to make the colors bright. 2. Show colors of acetate on the overhead projector; use red, blue, and yellow. 3. Cross the colors and discuss how light can "mix" colors just like people can mix tempera paints. 4. Demonstrate how a piece of paper projects black because the light does not shine through.
DO THIS	1. Have the students take turns to place a piece of acetate on the overhead projector and name the color. 2. Give the students two primary colors of acetate to cross and name the color. 3. Have students take turns creating designs on the overhead projector using the opaque string or yarn, opaque circles, and the colored acetate. Encourage comments from the students observing.

DON'T STOP	1. As one student creates a color or a design have another student stand "in the picture" to become a part of the beautiful colors. 2. Project a design on a piece of white cloth. When the cloth is agitated to create movement, the design comes to life.
TEACHER NOTES	

TRY THIS	SPOOL DESIGNS: COLOR DISCRIMINATION
PLAN TO	Spend 15 minutes on this project.
COLLECT	empty spools, lengths of colored yarn
GET READY	1. Paint a 2" x 4" piece of wood approximately 18" long with black tempera or black waterbased house paint. 2. Use tempera paint to paint the spools various colors. Be sure to include the basic colors of red, yellow, and blue. Some students may be able to assist in painting the spools. 3. You may want two or three of these, depending on class size.
FIRST	Motivate the students: 1. Talk to students about the basic colors, red, yellow, and blue. Help them to recognize these colors by exhibiting photographs, magazine clippings, sheets of colored paper, and showing slides. 2. Talk about warm or hot colors (fire, sun, blood) and cold or cool colors (river, grass, ice). 3. Encourage students to choose warm and cool colors from a group of mixed colored papers.
DO THIS	1. Put a collection of simple warm and cool colored spools on the table. Ask students to choose warm colored spools and slip them on the nails. This requires two actions: choosing colors and matching nail to the hole in the spool. 2. Give several assignments such as the one above, varying uses of colors. 3. If students are aware of numbers this could also

	be added to their skills. The student could be asked to choose two warm colors and one cool color, for example.
DON'T STOP	1. Lengths of yarn can be substituted for spools. Students wind yarn around the nails, going from one nail to another of their choice. By changing yarn colors or using warm and cool colors, the student weaves a lovely "spider web" design. 2. Unwinding the design also takes skill as the student has to decide which yarn is on "top."
TEACHER NOTES	

TRY THIS	SIZE RELATIONSHIP: LANGUAGE DEVELOPMENT/SELF CONCEPT
PLAN TO	Spend two 15-minute periods on this project.
COLLECT	large pieces of paper, crayons
GET READY	Cut paper in varying sizes (small to large) but large enough for a student to stand on.
FIRST	Motivate the students: 1. Talk about sizes of animals, things, and people. Show pictures that illustrate various sizes. 2. Use pictures or slides to show students tall things (trees, people, buildings). 3. Talk about and show pictures or slides to illustrate long things (a train, a snake, an alligator). 4. To emphasize the concept, have students stand to represent tall and lie on the floor to represent long.
DO THIS	1. In the first lesson, hold a rectangular piece of paper so that it is tall (vertical). Turn the paper horizontally to show that the same paper can also be a long paper. 2. Have the students turn their papers "tall" and draw a tall picture or design with their crayons. 3. Have the students flip their paper and turn to a horizontal position. Encourage them to draw a "long" picture or design. 4. For the second part of the project, have the students put the papers cut in graded sizes on the floor in the proper order of small to large. 5. Have the students arrange themselves in a line accord-

	ing to size, small to large. Have the students stand on the square, matching their size in relationship to other students.
DON'T STOP	1. Objects can be substituted for paper squares, such as paper sacks, leaves, plastic saucers, cookies (that can be eaten after the lesson), etc. 2. Students can develop a skill by counting how many students are the same size.
TEACHER NOTES	

TRY THIS	HAPPY/SAD MASKS: LANGUAGE DEVELOPMENT/SELF-CONCEPT
PLAN TO	Spend a minimum of two 15-minute periods on this project.
COLLECT	white paper plates or circles of cardboard, crayons, wooden popsicle sticks, stapler or tape, mirror
GET READY	1. Collect photographs or cut pictures from magazines that show expressive faces. 2. Cut "eyes" out of the paper plates or circles to leave holes that fit the students' faces.
FIRST	Motivate the students: 1. Encourage the students to discuss things that make them feel happy, sad or that make them laugh. 2. Let students demonstrate "happy" or "sad" with the appropriate facial expressions. 3. Have students look in a mirror and make a happy face, a sad face, and a funny face. 4. Show slides of masks or photographs of expressive faces.
DO THIS	1. Give each student a paper plate or a cardboard circle with the eyes cut out and have them draw a "happy" face on one side of the plate. 2. Have the students turn the plates over and draw "sad" faces on the back side. Remind them that you sometimes see tears on sad faces. 3. When completed, attach the paper plates or cardboard circle masks to a popsicle stick. These are attached to the bottom of the plate with either tape or staples. These make handy handles for the students to use to hold the masks to their faces.

DON'T STOP	1. Students can add bits of yarn for hair, decorate with colored construction paper or add a bow tie or ruffle around the neck to hide the popsicle stick. 2. Now that the masks are ready, why not put on a play about the things that make us happy or sad? 3. Exhibit one or two large paintings and have the students express an opinion of how the artist may have felt (good, happy, sad, mad) when he painted the picture. 4. Have the students tell why they made such a decision.
TEACHER NOTES	

TRY THIS	BASIC SHAPES: LANGUAGE DEVELOPMENT/SELF CONCEPT
PLAN TO	Spend 30 minutes on this project. The lesson can be divided into two periods.
COLLECT	oil-based non-drying clay; gadgets for use in making textures (dull pencils, sticks, screen wire, paper clips, etc.); square and round objects and paper shapes
GET READY	1. Cut several different sizes of squares and circles using a variety of papers for eye interest (wallpaper, wrapping paper, etc.). 2. Collect examples of each shape (a box, a ball, vases, etc.). 3. Cover the working table with a plastic covering.
FIRST	Motivate the students: 1. Discuss one shape at a time while students feel the objects. Talk about the objects that have points, smooth sides, etc. 2. Show photographs or slides and have the students point out the shapes they recognize. 3. Demonstrate how to roll clay to achieve a rounded effect and how to pinch clay to get points.
DO THIS	1. Have the students arrange the various cut shapes into like groups. 2. Have students point out shapes they see in the classroom. 3. Have the students "model" each of the shapes with the clay. 4. Arrange the clay shapes on a table with similar paper

	shapes to show their likeness.
DON'T STOP	1. Have the students flatten their clay into a shape. 2. Add texture to the shape by pressing one of the gadgets into the clay and then removing it. 3. Encourage repetition of a design. 4. Have the students join some of their shapes to create animals, objects, or people. 5. Use cookie cutters to cut designs from rolled out clay.
TEACHER NOTES	

SPECIFIC SENSORY HANDICAPPED

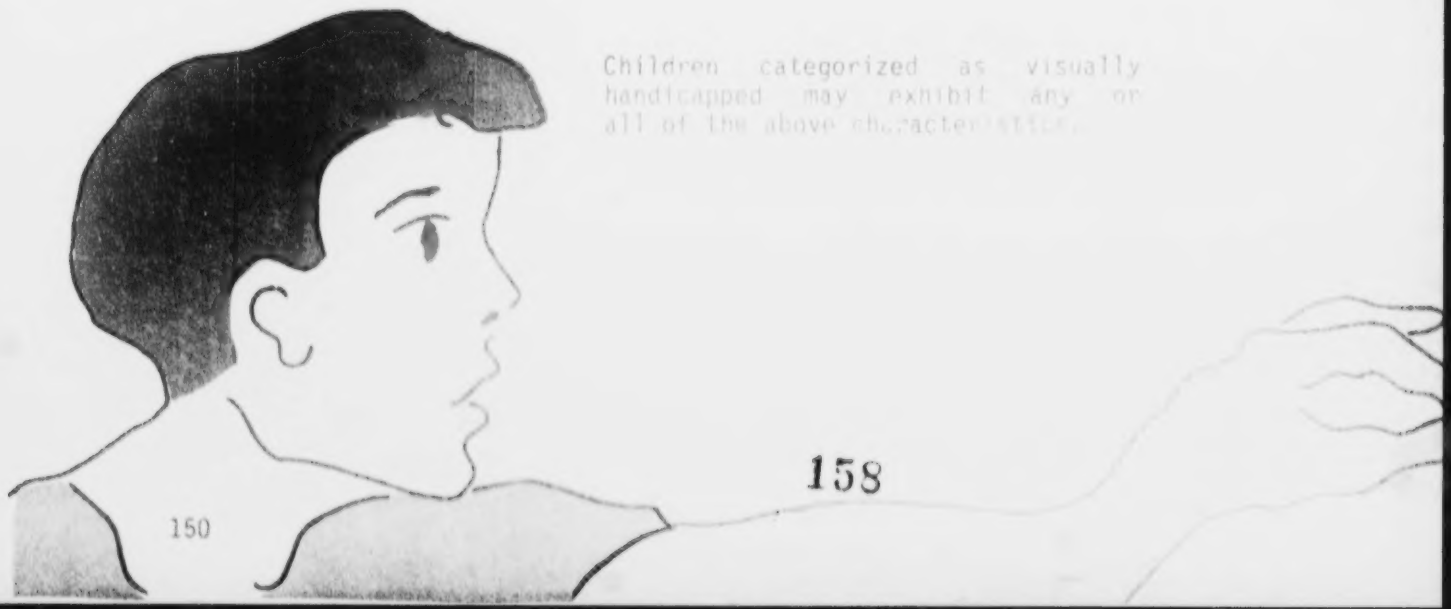
VISUALLY HANDICAPPED

Visually handicapped is a visual impairment which, even with correction, adversely affects a child's educational performance. The term visually handicapped includes both blind and partially seeing children.

CHARACTERISTICS:

Impaired ability to perform academically because of loss of vision
Requires use of specialized textbooks, techniques, materials and equipment
May become easily fatigued during extended activity
Needs concrete, vivid and practical experiences for concept development
Has mobility and orientation difficulties
Has difficulty with spatial relations and perception

Children categorized as visually handicapped may exhibit any or all of the above characteristics.



HEARING IMPAIRED

A hearing impaired child is a child whose auditory sensitivity and acuity is so deficient as to interfere with educational performance. It includes both deaf and hard of hearing children.

CHARACTERISTICS:

May not develop the speech and language skills vital to academic achievement
Impaired ability to learn by listening
Usually delayed in speech and/or language development
Child requires modifications of instructional methods and materials

Children categorized as hearing impaired may exhibit any or all of the above characteristics.

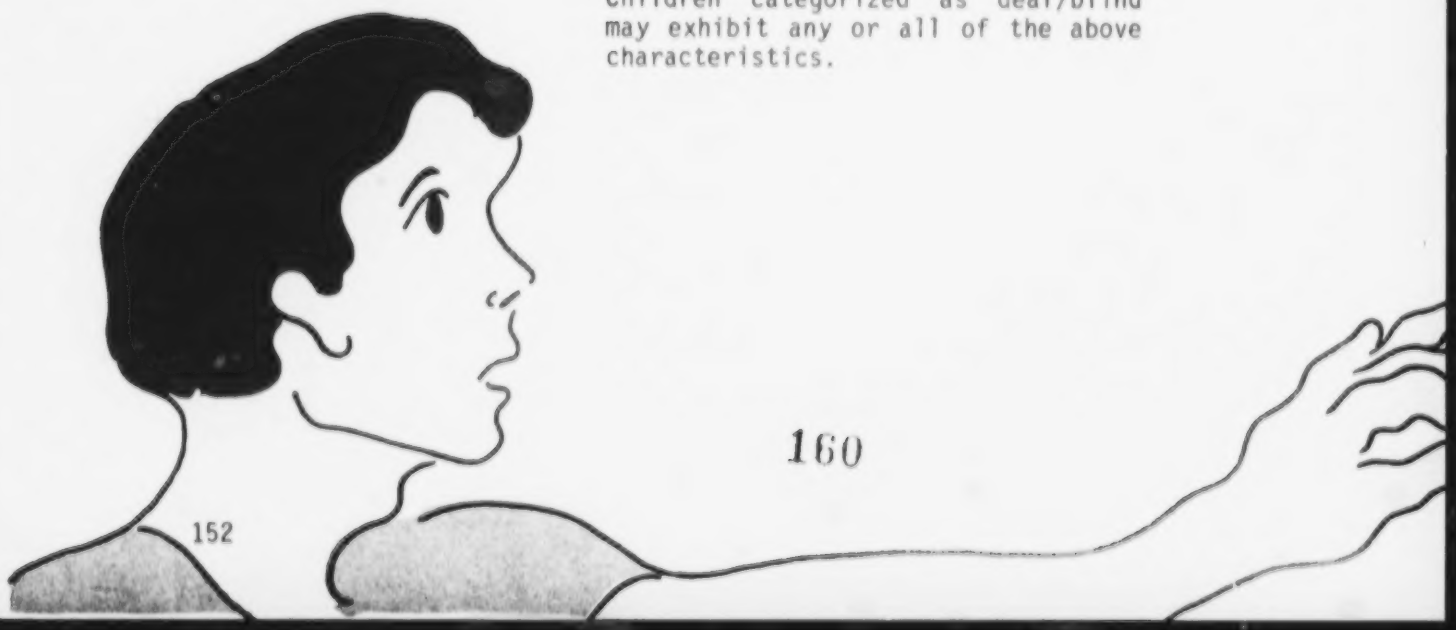
DEAF/BLIND

Deaf/Blind is concomitant hearing and visual impairments, the combination of which causes such severe communication and other developmental and eductional problems that such children cannot be accommodated in special education programs solely for deaf or blind children.

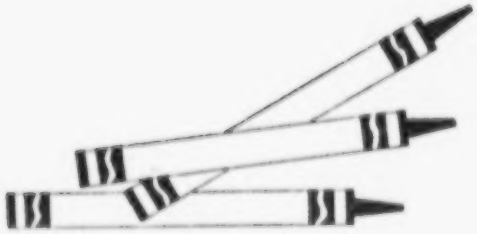
CHARACTERISTICS:

Severely limited visual acuity and/or field of vision
Learns through kinesthetic, tactile, olfactory and gustatory senses
Limited experiences with environment
Little or no skills for communication
Sensorineural hearing loss which severely limits learning through the auditory mode.

Children categorized as deaf/blind may exhibit any or all of the above characteristics.



Art Activities



PART III

ART ACTIVITIES
SPECIFIC SENSORY HANDICAPS

SELF CONCEPT

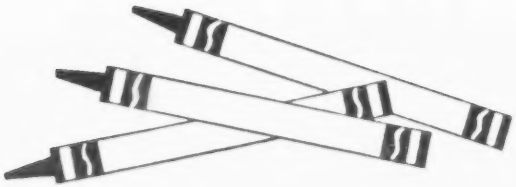
Primary Colors and Overlapping
Body Puzzle
Styrofoam Printing
Making a Mural
Finger and Leg Puppets

VISUAL PERCEPTION

Fabric Crayons
Sun Printing
Aluminum Foil Etching
Overlapping
Reweaving

SENSORY PERCEPTION

Balloon Critters
Knotted Wallhangings
Straw Pegboard
Rubberfoam Sculpture
Clay in a Bag



TRY THIS	PRIMARY COLORS AND OVERLAPPING: SELF-CONCEPT
PLAN TO	Spend 20 minutes on this project.
COLLECT	crayons, 12" x 18" white paper
GET READY	Prepare several examples, following instructions below.
FIRST	Motivate the students: 1. Talk about the three primary colors, red, blue, and yellow. Show slides or collect pictures that emphasize each color. 2. Talk about the three secondary colors, green, orange, and purple that are made by mixing the primary colors. 3. Demonstrate color mixing using watercolors. Put two wet washes of red on a piece of white paper. With a second brush or a dropper, add a small amount of yellow to one red area, which will turn orange. A drop of blue on the second red area will make purple. 4. Take each color in turn and mix with the remaining two colors to obtain the secondary color. 5. Talk about overlapping shapes. 6. Prepare examples of hand designs to show the students. Remove the examples so that copying will be discouraged.
DO THIS	1. Have students remove the red, blue, and yellow crayons from the box. These are the colors they will use. 2. The students will trace their hand in various places on the paper, each hand overlapping at some point. Some students may need assistance with this part of the assignment. Students could work in pairs and trace their partner's hand.

	3. Have the students color each hand a different color. Where the hands overlap a secondary color should appear. 4. Mount and display the finished work.
DON'T STOP	1. Let students explore color mixing using watercolors or tempera paints. 2. If tissue papers are available, have students tear or cut shapes and overlap them to create new colors. Tissue papers can be adhered to a background with thinned white glue or liquid starch. 3. Overlapped tissue papers used on the overhead projector will create a wall of color. Use only the primary colors in order that the colors created will be secondary colors.
TEACHER NOTES	

TRY THIS	BODY PUZZLE: SELF-CONCEPT
PLAN TO	Spend 60 minutes on this project.
COLLECT	large sheets of paper, crayons, markers, scissors, mirrors
GET READY	Cut lengths of paper to match the heights of students in the class.
FIRST	Motivate the students: 1. Discuss parts of the body with the students. 2. Encourage recognition of looks, clothes, and mannerisms that makes each person a unique individual. 3. Have each student look into a mirror and describe the boy or girl they see reflected.
DO THIS	1. Stretch the paper sheets on the floor. 2. Have students work in pairs. Taking turns, one student will stretch out on the paper while the other draws around his body. 3. Encourage the students to use their crayons to add faces and clothes on the body silhouettes. 4. The finished silhouettes are cut out. Some students may need assistance for this step. 5. The cut-out "paper doll" is cut apart to make a giant puzzle. The head, arms, and legs are cut from the body and each of these are cut apart at the joints. 6. Now, the students put themselves back together again.
DON'T STOP	1. Before the silhouette is cut apart, students can match tabs printed with the body parts, such as foot,

head, arm, etc., to the proper part of the body. This creates awareness as well as spelling skills or word recognition.

2. The body pieces can be put together again with brads. This makes "joints" of the paper puppet moveable.
3. Display puppets in a row on the wall. Let the feet touch the floor to give the impression of a real student.
4. A similar version would have students working in pairs, drawing both front and back silhouettes. These would be filled in with the proper facial expressions and clothes.
5. The silhouettes are cut out, stapled together and stuffed with torn paper. This will create the student's "twin."

TEACHER NOTES

TRY THIS	MAKING A MURAL: SELF-CONCEPT
PLAN TO	Spend 30 minutes on this art project.
COLLECT	mural sized paper, crayons, makers, scissors, mixed colored papers, paste
GET READY	Pin the mural paper to the wall or on a good working surface. Be sure the height is appropriate for students to reach the top of the paper. Have materials easily accessible to students.
FIRST	Motivate the students: 1. Talk to the students about working in a group where everyone cooperates to form an idea and then to execute that idea. 2. Start ideas flowing by asking questions concerning subjects that are common knowledge to the whole group. 3. Encourage students to choose a subject for their mural. Have them orally describe the mural as they want it to look. 4. Let the students choose individuals or small groups to do specific areas of the mural. Be sure each student has an assigned part.
DO THIS	1. Students will choose their method of expression from drawing with crayons or markers, or cutting and pasting paper. Only students capable of handling scissors are encouraged to cut and paste. 2. Have students talk about their participation in the mural as they are working. 3. Stay near the groups but let the students make all decisions.

	4. If the students wish, let them share their finished mural with other classes.
DON'T STOP	1. Use the mural as a background for a simple play the students write as a group. 2. Talk about rhyming words and have the students write a poem that can become a part of the mural. 3. Have students create a simple dance routine that can be performed as part of the mural.
TEACHER NOTES	

TRY THIS	FINGER AND LEG PUPPETS: SELF-CONCEPT
PLAN TO	Spend at least 30 minutes on this project.
COLLECT	construction paper, yarn scraps, paste, markers, crayons, small amount of plasticine clay
GET READY	1. Make materials easily accessible to students. 2. Collect any type of puppets available, such as sock, clothes pin, washcloth, sponge, etc. 3. Complete a finger puppet and a leg puppet following directions below.
FIRST	Motivate the students: 1. Talk about puppets, how they are made, the cultures that use them for communication purposes, etc. 2. Have students share their experiences with puppet shows they may have seen. Most will have some experience from popular television shows. 3. Exhibit various types of puppets. Show slides or pictures of different kinds of puppets.
DO THIS	FINGER PUPPETS: 1. Use a marker to draw a face on the index finger. Students can work in pairs to share the drawing of faces. 2. Cut a slit in a small square of paper or cloth to slip over the finger. This serves as a dress. 3. Have the student model a small ball of plasticine clay into a hat, bonnet, or clown hat and press on the tip of the finger. 4. The finger puppet is now ready to "perform."

	LEG PUPPETS: 1. Have the students draw a face on their partner's knee. Use water markers for easy wash off. 2. Give students a piece of paper and have them draw a "body" with arms and legs and dress it appropriately. The students can use crayons and/or pieces of paper glued to represent belts, skirts, shirts, etc. 3. Have the students cut out the "body." Some students may need assistance at this point. 4. Tape the "body" around the student's leg just below the knee-face to complete the whole puppet. 5. Yarn scraps can be taped above the knee-face to represent hair. 6. Encourage the students to name their puppets and have the puppets give a performance.
DON'T STOP	1. Help the students decide on a nursery rhyme or simple story they would like to share. Each student will be assigned a character and will plan and prepare a puppet to fit the part. 2. Puppets can represent a family and lessons on acceptable manners and behavior explored. 3. Instant camera pictures can be made of each puppet and these in turn can be used as illustrations for a written story book. 4. Don't forget animal puppets as well as people puppets.
TEACHER NOTES	

TRY THIS	STYROFOAM PRINT: SELF-CONCEPT
PLAN TO	Spend 30 minutes on this printing session.
COLLECT	styrofoam meat platters, duplirating paper, construction paper, pencils, metal pie tins, wooden spoon or tablespoon, tempera paint, liquid starsh, printing brayer
GET READY	1. Cover the tables with newspapers to protect the working surface and make cleaning up easy. 2. Use scissors to cut away edges from the styrofoam trays. The printing "plates" must be flat. Prepare enough for each student to have several plates. 3. Mix a few drops of liquid starch with the tempera paint. This makes the paint stick to the meat tray. Fingerpaint can be used as a printing ink or regular waterbased printing ink can be used for printing.
FIRST	Motivate the students: 1. Talk about the size relationship of body parts to the torso and to each other. Have students use their pencils to draw several "people" that reflect their understanding of body proportion. 2. Demonstrate drawing on the styrofoam plate, using a pencil to score lines, facial features, clothes, etc. 3. Print a plate following directions below.
DO THIS	1. Have students use pencils to draw a figure on the printing plate. Encourage details and lots of line work. 2. When the plate is ready to print, put a color of

printing ink in a pie tin. Using a pie tin keeps the ink under control.

3. Roll a brayer back and forth until it is covered with a thin layer of ink.
4. Roll the brayer over the plate. Be sure the ink does not fill in the line work.
5. Place a piece of paper over the plate and while holding steady rub over the paper with the back of a spoon.
6. Lift one corner to see if the print has been successful. Put the print back and rub on areas that did not print clearly.
7. Remove the primt and let dry. Mount and display.

DON'T STOP

1. The styrofoam plate can be washed and a different color used to print the design over the first print. Color blending adds excitement to the print. Students can exchange prints to use as print-overs.
2. The same figure can be printed several times in a row to give the feeling of movement.
3. Gather a print from each student and put them together in a book form. Add individual comments or a group created story.

TEACHER NOTES

TRY THIS	FABRIC PRINTING: VISUAL PERCEPTION
PLAN TO	Spend 45 minutes or two periods of 30 minutes on this project.
COLLECT	fabric crayons, typing paper, 6" square scraps of white or light colored polyester cloth, iron
GET READY	1. Cut fabric (at least 50% polyester) into 6" squares or within that size range. 2. Have an iron available for ironing designs from paper to cloth. (No steam is necessary, just heat.) 3. Prepare a surface for ironing. A small portable ironing board is ideal but any firm surface that can withstand heat is a good substitute. 4. Demonstrate printing a design following directions below.
FIRST	Motivate the students: 1. The printed squares will eventually be sewn together as a wall hanging with the "look" of a quilt. Show pictures of quilts and cloth wall hangings and talk about the purpose of a quilt and a wall hanging. 2. Encourage the students to choose a common subject, such as animals, flowers, birds, etc.
DO THIS	1. Students will use the fabric crayons (available at most art or craft stores) and draw their designs on a 5" square of typing paper. The fabric crayons look like and are handled like regular school crayons. 2. The finished design on paper is transferred to the center of the cloth by pressing with a hot iron. Full instructions are printed on the box of fabric

crayons. The rather dull crayon colors become brilliant colors on the cloth. This is an exciting step in the process.

3. There should be a small margin around the design that can be used as a seam when sewing the squares together.
4. The wall hanging can be finished around the edges with seam tape, rickrac, etc.

DON'T STOP

1. The fabric crayon design can be drawn on circles, triangles or other shapes and when printed can be sewn to school tee shirts or other clothing.
2. Larger designs can be made to transfer to pillow tops.
3. Designs can be made that are appropriate for a class flag, notebook covers, tennis shoe toes or any number of other surfaces.

TEACHER NOTES

TRY THIS	SUN PRINTING: VISUAL PERCEPTION
PLAN TO	Spend 60 minutes on this project. The time can be divided into two working periods.
COLLECT	blueprint paper, developing crystals (or peroxide), clear plexiglass or glass, plants to create designs, white paper, brownie types of pans
GET READY	1. Cut the blueprint paper into easily handled sizes. Put these between pages of a magazine until ready to use. The blueprint paper must be kept out of a strong light. Blueprint paper is extremely wide and is not expensive. 2. Mix the yellow crystals used for developing the print in water until most of the crystals dissolve. These crystals are obtained at the same place as the blueprint paper. If not available, a small amount of peroxide (available at drug stores) in water will suffice. 3. Collect two brownie types of pans, one for the developing fluid and one for water. 4. Demonstrate the process of blueprinting following directions below.
FIRST	Motivate the students: 1. Discuss the usual method of printmaking and compare the blueprint process of obtaining a print. 2. Compare the process to photography. Show the students a photographic negative and the picture made from the negative. 3. Point out that the students will be making a negative with objects on a paper that will be exposed to light. 4. Demonstrate the process of blueprinting following

the steps listed below.

DO THIS	1. Have the students make a selection from leaves, ferns, flowers with petals, etc., that they will use in creating a design. Have them practice arranging designs on a white paper until they feel comfortable with one design. 2. When the students feel secure with their design, have them transfer the design onto a piece of the blueprint paper that is supported by a piece of cardboard. this should be done in a semi-dark room. 3. A piece of plexiglass or glass is placed on top of the design to create good contact of design elements and the blueprint paper. 4. The "sandwich" of support, blueprint paper, design, and glass is placed in the sun for a few minutes or until the light blue paper turns a dark blue. 5. To stop the light reaction with the paper, the exposed design is placed in the crystal bath and from there to clear water. 6. Mount the finished prints when dry.
DON'T STOP	1. Encourage students to experiment with various methods of designing and printing. Tempera paint or ink on tracing paper will reproduce nicely. Cut paper will also block out the light. Try a crayon drawing on the glass. Be sure to put the crayon side on the paper for a sharp image. 2. Consider making a booklet of the prints. Incorporate creative writing. 3. Sun printing can be accomplished with construction paper that fades easily. These will have to be left in the sun for a greater period of time.
TEACHER NOTES	

TRY THIS	ALUMINUM FOIL ETCHING: VISUAL PERCEPTION
PLAN TO	Spend 45 minutes on this project. Once the project is started it must be completed within the period.
COLLECT	white glue, silverfoil, newspapers, cardboard, ball-point pen, black India ink or tempera paint, tape, brush
GET READY	1. Cut the cardboard into sizes that will be comfortable for students to handle. The cardboard can be cut into different sizes or all one size if a wall display is planned. 2. Cut the silverfoil into sizes that are ½" larger on all sides than the cardboard mount. 3. Cut many sheets of newspaper the size of the cardboard mount. 4. Put a measured amount of white glue in a saucer so that students can use a brush to apply the glue on their project.
FIRST	Motivate the students: 1. Show slides or photographs of etchings made by artists. Explain that etchings are drawn with line, much like drawings with a pen. 2. Encourage the students to talk about subjects they might draw that would lend themselves to line work. 3. Demonstrate the steps in preparing a plate and drawing on the foil.
DO THIS	1. See that each student has a cardboard support, a piece of newspaper the size of the cardboard, a piece of foil larger than the cardboard support, and a

pencil or ballpoint pen.

2. The students will brush white glue over the cardboard surface and cover this with the newspaper.
3. White glue is brushed over the newspaper, and it is centered on the foil. The extra length of the foil is folded to the back of the cardboard support and taped. This creates smooth edges on the plate.
4. The plate is now ready for drawing. Encourage the students to use many lines. The lines create interest and break up the surface. Dots can be incorporated and are made by pressing the point of the pencil or pen into the foil.
5. The glue and paper create a soft support and make it possible to have deeper lines. When dry the lines are permanent. The student must finish the drawing in one day while the glue is wet.
6. When dry, the finished work can be given an "antique" look by painting with black ink or tempera paint and then rubbing the ink off the top surface, leaving black in the line work only.

DON'T STOP

1. All plates could be cut the same size and displayed on the wall much like tiles.
2. Objects, such as boxes, lamp bases, book covers, and large wooden beads can be covered with the foil and etched.
3. Prints can be made with the foil plate. Printing ink is brayered over the plate. A piece of paper is placed on top and gently rubbed with the fingers. The background will print leaving the lines the color of the paper being printed.

TEACHER NOTES

TRY THIS	OVERLAPPING: VISUAL PERCEPTION
PLAN TO	Spend 30 minutes on this project.
COLLECT	colored construction papers, cardboard, corrugated cardboards, white glue
GET READY	Cut construction paper and other kinds of papers and cardboard into various sized rectangles--some tall and thin, others wide and short. Have full sheets of paper for the students to use as their working surface.
FIRST	Motivate the students: 1. Talk about size relationships and overlapping. 2. Show slides or photographs of pictures and artworks that use overlapping. Call attention to pleasing arrangement of the units. 3. Explain that artists call the art of gluing papers and objects to a background collage art. Use the term collage when discussing the students' work.
DO THIS	1. Have the students choose a color of construction paper that will act as a background for their design. 2. Instruct students that they can choose as few or as many rectangular strips of paper as they need for their designs. Rectangular strips will be used in vertical positions only. The units can be overlapped slightly, almost fully, or layered. 3. Encourage students to explore different designs and color combinations before making final decisions. 4. When a design succeeds, have the students glue in place. 5. Display as an exercise in color and shape.

DON'T STOP	1. Lines and shapes can be added to the units to give the impression of high rise buildings. 2. The city unit can be expanded to include other city sights, such as cars, people, airplanes, boats, etc. 3. Students can be given the limitation of all units being used horizontally or given no limitation at all.
TEACHER NOTES	

TRY THIS	REWEAVING: VISUAL PERCEPTION
PLAN TO	Spend 60 minutes on this project. The project could be extended over a longer period of time, depending on student interest.
COLLECT	yarn, burlap, blunt yarn needles, scissors
GET READY	1. Cut the burlap material into pillow sized squares or rectangles. Pillow sizes suggested are for chairs or couches, not beds. 2. Cut yarn into lengths slightly longer than the burlap shapes. 3. Thread needles with various colors of yarn for those students that may need assistance with this step.
FIRST	Motivate the students: 1. Talk about weaving using the terms warp and weft. 2. Demonstrate the weaving process of "over and under" using a paper mat (warp) and strips (weft). 3. Show students how to pull threads from burlap. 4. Suggest that reweaving does not have to follow over and under every thread but that they can set their own patterns of over and under. Students may want to go over three and under two or other such combinations. 5. Call attention to repetition of patterns. These can be the same on each line or alternated in a pattern, such as: line 1: over three, under two line 2: under two, over three
DO THIS	1. Have students pull threads from their burlap shapes

	in a planned design. Students could use crayons to plot their patterns on paper and would probably feel more secure. 2. Students will choose the colors of yarn and the weaving patterns to replace the threads pulled. All areas do not have to be filled. Often the space left by a thread becomes a pleasing part of the design. 3. Encourage good weaving patterns and good color choices. 4. Mount the finished pieces for display. 5. A backing could be added and the piece stuffed to complete a pillow.
DON'T STOP	1. The rewoven pieces can be sewn to a background for display as a wall hanging. 2. For students who find using a needle difficult, yarn can be wrapped on the threads that are to be pulled. As the threads are pulled the yarn slides in its place. This will limit the project to over and under weaving. 3. Have the students do super large paper weaving.
TEACHER NOTES	

TRY THIS	BALLOON CRITTERS: SENSORY PERCEPTION
PLAN TO	Spend approximately 60 minutes on this project. The project can be extended, depending on student interest.
COLLECT	balloons, rubber cement, yarn scraps, construction papers, markers or crayons, scissors
GET READY	1. Blow and tie the balloons. Some students may be able to assist with this part of the project. 2. Have construction paper scraps and yarn scraps available to students. 3. If possible, this project should be done in a room with good air circulation or outdoors.
FIRST	Motivate the students: 1. Encourage students to describe "imaginary critters." Hair, eyes, teeth, feet, etc., are important details for discussion. 2. Demonstrate the use of rubber cement to join balloons together. Be sure the students understand the proper handling of the medium.
DO THIS	1. Have students work singly or in groups. Encourage them to use their balloons in a creative manner. Once they start on the project, interest will increase rapidly. 2. As the students complete their critters, have them cut appropriate ears, facial features, claws, hands, feet, etc., from construction paper and add to the critter to give it life. Yarn scraps can also be used to add texture. 3. Display critters in the school hall to share with

other students.

DON'T STOP

1. Students can write a poem or story about their characters.
2. Critters tied to dowel sticks, or yard sticks, will turn the animal into a hand-held puppet. Sheets, paper, or cardboard boxes can create a simple stage for a "performance." The puppet is manipulated by moving the dowel rod.
3. The critters can be suspended from the ceiling to give the room a great atmosphere.
4. Instant photographs can be made of the students and their critters to display them for school friends or to be incorporated into a booklet with an original story.

TEACHER NOTES

TRY THIS	KNOTTED WALLHANGING: SENSORY PERCEPTION
PLAN TO	Spend two 30 minutes periods on this project.
COLLECT	knitting yarns, bulky yarns, string, jute, macrame jute, wooden beads with large openings, dowel stick or small tree branch, scissors
GET READY	1. Have materials placed for easy student access. 2. Make a sampler of knots for students to see and feel.
FIRST	Motivate the students: 1. Talk about the tying processes that most people use almost everyday, such as shoe laces, ribbons, ties, bows, sashes, etc. Emphasize that knots can be attractive as well as useful. 2. Alert the students to the project they will be doing--tying yarns, string, and jute into different kinds of knots to create a piece of art to hang on the wall. 3. Show slides or photographs of wallhangings. 4. Demonstrate making simple knots. Show how knots can be spaced. Tie knotted strands together in larger knots. Show knots that are tied tight and knots that are tied loosely.
DO THIS	1. Divide the class into small groups. Each group will knot a wallhanging. 2. Tie many pieces of yarn around a dowel stick. Allow about 20" in length for easy knotting. 3. Have students begin tying knots. Some knots can be thick, thin, tight, small, or twisted. if the students know the process of braiding, some of the yarns can

be braided, then separated again for other types of knotting.

4. At some points, thread some of the beads onto the yarns as they are being knotted. This will add visual as well as textural interest to the hanging.
5. Once the length of yarns are knotted, other yarns can be tied to the ends for greater length, if desired.

DON'T STOP

1. Clay or paper beads made by the students can substitute for wooden beads.
2. Gadgets found around the house or in the garage can be strung on the wallhangings.
3. Shells can be used to hang on the surface of the hanging by wrapping them with thread and tying to the yarns.
4. A large stitchery design can be made on open work scrim stretched on a frame as the weaving surface.
   a. Hang the frame where two students can work together, one on each side of the screen. A bobby pin will carry the yarns through the mesh from one team member to the other.
   b. Students choose where they wish to insert the bobby pin "shuttle" to create long stitches, short stitches, diagonal or vertical and horizontal stitches. This becomes a game to students, rather like tennis.
   c. Encourage the students to create a visually pleasing design using color, balance, and center of interest thoughtfully.

TEACHER NOTES

TRY THIS	STRAW PEGBOARD: SENSORY PERCEPTION
PLAN TO	Spend 30 minutes on this simple project.
COLLECT	various colored sip straws, plasticine clay or styrofoam sheets
GET READY	1. Cut the straws into various lengths. 2. If styrofoam is used instead of clay, cut the sheets into bases about the size of a shoe box lid. If scraps of styrofoam are to be used, find the most interesting shapes possible.
FIRST	Motivate the students: 1. Talk about color coordination and line design. Include repetition of lines and the fact that lines, when meeting, create spaces. 2. Look at slides or photographs of abstract artworks that use colored lines to create a picture. 3. Discuss materials to be used, relating the materials to regular pegboards which most students have used.
DO THIS	1. Have the students flatten their clay into an area about the size of a shoe box top. Students can make shapes if they desire, either circles and triangles or other shapes, such as trees, animals, fish, flowers, bottles, shoes, etc. 2. Students will choose the colors of straws they need for their project. These straws will be placed in the clay (or styrofoam) like pegs. 3. Encourage students to fill in areas, to cluster colors, and to use straws of the same height in certain areas.

DON'T STOP

1. Clay can be extended into a long area for special patterns or shapes. Working together, students can tell a story with patterns and shapes of animals, trees, flowers, cars, planes, etc.
2. The clay can be formed into a shape and the straws used as decoration, such as a fish (clay) and scales (straw).
3. Macaroni can be used for pegs if colored straws are unavailable. These straws can be colored by dipping them into tempera paint before cutting apart.
4. If the students are using clay as a base, they can add other bits of texture along with the straws. Yarns, bits of paper, buttons, etc., will add textural interest.

TEACHER NOTES

TRY THIS	RUBBERFOAM SCULPTURE: SENSORY PERCEPTION
PLAN TO	Spend a minimum of 60 minutes on this project. The time can be divided into two working periods of 30 minutes each.
COLLECT	rubberfoam scraps, scissors, rubber cement, yarn scraps, buttons, trims of various kinds, tempera paints, oil pastel crayons
GET READY	1. Cut or tear the rubberfoam into working sizes. 2. Put the materials to be used in an area that will be easily accessible to all students.
FIRST	Motivate the students: 1. If possible, show some soft sculptures of animals or dolls. 2. Show slides or photographs of soft sculptures and discuss all the shapes that can be made with soft materials. 3. Let the students handle the rubberfoam and have them describe how it feels. 4. Talk about ways to cut, roll, and support the rubberfoam into desired shapes. 5. Some students may be capable of cutting shapes that will eventually take a three-dimensional form. Other students may be capable of tearing and using the material in a flat one-dimensional shape. For these students, rolled tape can be used to add simple decorations. Oil pastel crayons can be used to add some color.
DO THIS	1. Have the students plan the shape they want to make.

They can either talk about the details or they can use crayons to draw their shape on paper.

2. Each student will have a piece of rubberfoam to cut or tear into a shape. Those shapes that are to be made into a three-dimensional form should be cut large enough to roll into a shape.
3. To make seams or to apply added shapes, such as ears, nose, arms, legs, paws, bird beaks, wings, etc., each area is covered with rubber cement. The rubber cement is allowed to dry, and when the areas are pressed together a permanent bond will be formed. Students may need assistance in this area. Work in a well-ventilated area.
4. Yarn, cut paper, buttons for eyes, etc., can be added to create texture and interest.
5. If desired, color can be added with oil pastel crayons or tempera paints. Tempera paints will not give a solid cover but will look mottled. This only adds to the look of skin, hide or scales.
6. Display finished creatures.

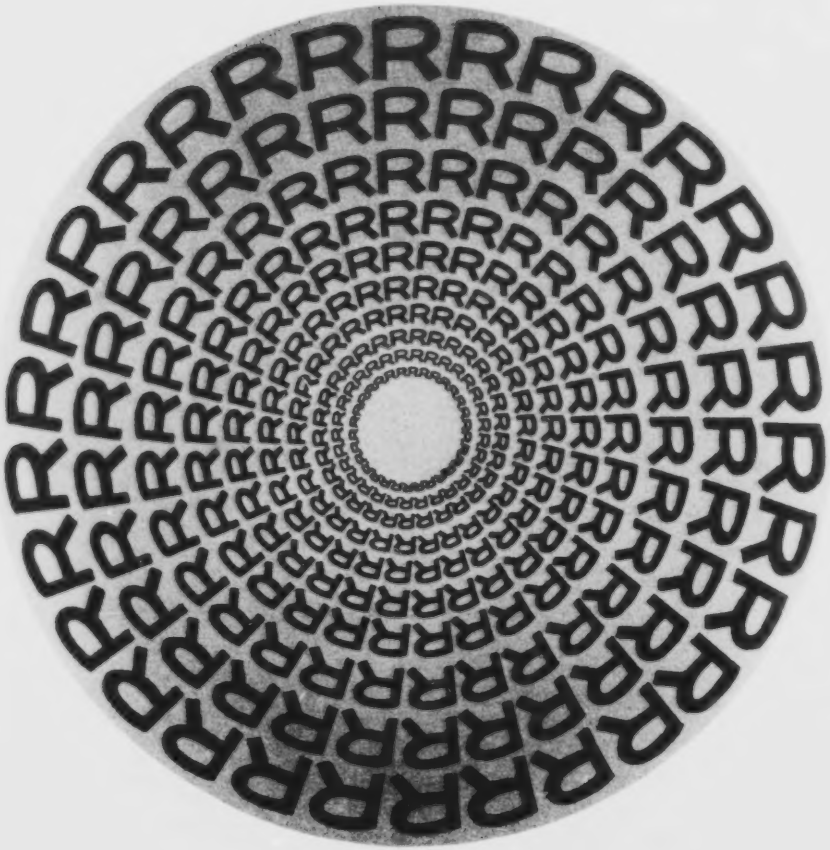
DON'T STOP

1. Students can be encouraged to write a play that includes their creatures. The play could be written first; then the creatures in the play could be created.
2. A puppet stage can be made from large boxes. Students can present a puppet show to their friends.
3. An "environment" for the creatures to live in can be created from boxes and odds and ends.

TEACHER NOTES

TRY THIS	CLAY IN A BAG: SENSORY PERCEPTION
PLAN TO	Spend a minimum of 30 minutes on this project.
COLLECT	soft clay/plasticine/play dough, miscellaneous scraps, paper bags, crayons
GET READY	Have materials readily accessible to students. The clay used by the students can be regular waterbased clay, plasticine, or any nonhardening clay.
FIRST	Motivate the students: 1. Talk about fantasy creatures or imaginary pets. 2. Discuss animals that are in a unit the students will study, such as dinosaurs. 3. Read an animal story that has detailed descriptions. 4. Show a slide story or film about some unusual animals.
DO THIS	1. Give each student a lump of clay and encourage him/her to experience the malleability of the material and to discover its limitations. 2. Each student will place his hands and his clay inside a paper bag and without looking will construct some type of creature or "thing," following the discussion held earlier. 3. After the animals are completed, remove them from the bag. 4. Small modifications can be made at this time. 5. Encourage the students to talk about their creatures. 6. Let students guess what the animals are and where they come from. 7. Have the students use their crayons to draw a background suitable for the animal. Display animals and

	backgrounds together.
DON'T STOP	1. The students could use their creatures to act out a sandbox story. 2. An environment can be created for the animals, such as a zoo, circus, jungle, or other planets. These can be cut out and made to stand much like stage scenery. 3. Have the students make up short poems or Haiku verse about the creatures.
TEACHER NOTES	



RESOURCES

HELPFUL ART SKILLS

Acrylic painting: Acrylics can be used at the consistency of oils, or thinned until it works like poster paint, or thinned further with water for transparent watercolor techniques. Clean brushes and thin acrylics with water--never turpentine or a thinner used with oil-based paints.

Bas-relief: Start with a flat slab of clay. Using sharp and pointed tools, cut parts of the slab away, leaving the picture or design showing in relief. Bisque fire and glaze or paint.

Brushes: All sizes and qualities may be used to draw lines, as well as to paint big flat areas. Try drawing on various surfaces such as wrapping paper, standard art papers, printed or unprinted newspaper stock. Try big coarse brushes and fine and soft ones. Try a pastry brush or the brush on the end of a typewriter eraser.

Chalk rubbings, textures: After drawing with the point or side of chalk upon thin paper placed over a textured area, the underneath texture will appear as a rubbing upon the paper surface.

Coil pots: Roll out the clay into long coils. Circle the coil around itself in a spiral until the desired size of the base is reached. To begin the sides, place a coil on the rim of the base, following the contour and keeping the sides straight or sloping outward. Finish by smoothing the inner surface and either smooth the outer surface or leave coils showing. Bisque fire and glaze or paint.

Collage: A collage is made by gluing or attaching interesting textures, papers, patterned materials, and articles to a support in a chosen pattern or design. The materials can be overlapped, bunched or smoothed with combinations of textures. Forms can be cut, torn or used as found.

Colored pencils: Pencils permit the drawing of precise and delicate colored lines. They may be used to shade and build up tonal areas. Use them crisply or smudge them with facial tissues or fingers. In the case of

water-soluble "leads," the drawings may be softened and blended by wiping with a moist sponge or a brush dipped in clear water. Draw on white or light colored paper or cloth. Keep drawings rather small.

Crayon engraving: The entire surface of the paper should be heavily covered with crayons, preferably light, bright colors. This area is then covered solidly with black or dark crayon, which may be burnished with the palm of the hand. Using a tool such as a partially unfolded paper clip, compass point or nail, scratch a design into the top covering of crayon to reveal the colors underneath. A variation can be achieved by covering the first layer of crayon with any color of opaque water paint to which a small amount of liquid soap has been added. The addition of liquid soap to the paint permits it to adhere to the crayoned surface. Scratch a design as previously described.

Crayon resist: Heavily cover the paper with crayon, leaving occasional white areas. Use a large brush dipped in slightly thinned opaque watercolor; cover the entire crayoned area quickly. The wax of the crayon resists the water-base paint, causing an unusual effect. Although black paint is frequently used for this technique, other colors also produce interesting results. A delicate quality may be achieved by covering a crayon drawing with transparent watercolors.

Crayon rubbings: Textured objects, cut paper designs, string and other materials may be placed under a light or medium-weight paper, the surface of which is rubbed with the side of a crayon. The design underneath will appear upon the surface of the paper.

Felt pens: These are available with various colored inks. Effects from bold, dark lines to soft shadings may be achieved by varying hand pressure. They will mark permanently on any surface. Use them for drawing on materials that resist other inks and paints.

Finger painting: Either commercial or homemade finger paint may be used on wet, slick surfaced paper. Experiment by using various kinds of strokes and the many ways of using the hands and fingers. For a more finished effect, smooth with a warm iron when dry.

Gadget printing: Have a gadget box containing various articles collected by children, such as spools, bottle caps, screws, nails, cookie cutters, corks, dowels, corrugated cardboard, combs, carved potatoes, carrots, etc. Pads of different colors are needed. These can be made by laying newspaper or wet towels in a flat container and saturating with the desired colors.

Grease pencils: These come in several colors and black. They will mark on smooth surfaces such as glass or plastics, as well as on paper. They produce dark lines or delicate tones, depending on various hand pressures. Try them in combination with watercolor or draw on plastic detergent bottles to create surface details for animal or people forms.

Jewelry: Jewelry can be made by bending soft wire (copper or aluminum) in interesting shapes for pins, rings, bracelets, etc. Copper pieces may be enameled and fitted with chains and pin backs. Jewelry can also be made from clay, papier-mache, wood, beads, seeds and other materials. Stringing old beads on a shoestring makes a nice necklace.

Masks: Clay can be formed, glazed and fired for decorative masks. Papier-mache' can be applied over balloons, paper bags stuffed with paper, or wire forms. The masks may be decorated with paints or cut and torn papers. There are infinite ways of making masks an interesting study.

Mobile constructions: Mobile sculpture is a delicately balanced construction, usually abstract in nature, which is put into movement by air currents, resulting in a constantly changing overall arrangement. Mobiles can be made with a variety of materials.

Papier-mache': A variety of papers used in strips or as a pulp and often mixed with sawdust or plaster for quick drying is used to build forms. A framework of rolled newspapers, cardboard tubes, boxes, fruit, and balloons can be used as supports.

Strips of newspaper (alternate colored funny papers with black newsprint) are dipped in a mixture of wheat paste and smoothed over a form or framework until three or four layers have been added. Thickness can be whatever is needed for the article being made. The first layer is dipped

in water only if the dried article is to be removed from the form.

Pulp mache' is made of shredded newspaper, paper napkins or toilet tissue soaked overnight in water. When pliable, wall-paper paste is sifted into the mixture and stirred. This can be formed into an object around supports in the same manner as clay.

When dry, papier-mache' articles can be sanded or left rough, and colored with almost any kind of paint or crayola.

Pinch pots: Pinch the clay between thumb and fingers and at the same time turn the lump of clay around like a bowl. Continue shaping the wall until the desired thickness and contour is achieved. Designs may then be incised on the sides by using a pencil or another pointed object. Bisque fire and glaze or paint.

Puppets: Puppets can be made from paper bags, stockings, papier-mache', newspapers, fingers, feet, sticks, fruit, and vegetables. Puppets may be made from almost any material that can be inscribed or painted and dressed--from pencils to oatmeal boxes.

Sand casting: Place damp sand in a container. A shoe box would work for small casts if lined with wax or silver foil paper. Build a small wall of damp sand around the area to be cast. Create hollows and depressions needed to make a design, keeping in mind that the opposite will be cast-the hollows will be protrusions and the built up areas will cast as hollows. Mix plaster and pour into the design area carefully. A piece of twisted wire or opened paper clip can be inserted for a hanger. Designs can be made by pressing objects into the sand. Small objects may be inserted in the sand as part of the design. When the cast is hard, remove and brush off the excess sand.

Scratchboard: Scratchboard is a support (cardboard) with a smooth, white clay coating. This board is used by commercial artists to produce a strong contrast of white and black to be used for reproduction of art work by the printer and his camera.

The scratchboard is covered with at least two coats of India ink, going

in opposing directions. Cotton balls are easy applicators and do not leave streaks as brushes often do. Sharp instruments, from needles to compass ends to professional scratch tools, are used to incise lines through the ink covering the white clay underneath. The board may be covered solidly with ink or just in the areas where the drawing elements are located. Experimental art can be approached with colored inks, oil pastels, crayolas, etc.

Slides, films and transparencies: These can be made by using pencils or pens designed especially for transparencies. Overhead designs can be created while the class watches by using colored cellophanes and opaque materials such as string, buttons, paper clips, etc. These form new designs as they are shifted in different ways.

Stencils: Stencils are made by cutting shapes in a fairly thick (oak tag) paper. Connecting lines must be left so that important parts will not fall out or run into another part of the stencil.

Styrofoam prints: Prints are made from styrofoam meat trays obtained from the grocery store. Lines and shapes can be impressed into the styrofoam with a pencil or with different objects. The styrofoam is then inked and used like a linoleum block.

Tempera paint (poster paint): Available in liquid or powdered consistency. Powdered tempera can be mixed as follows: Fill a jar about half full of water, add powdered tempera, cover and shake until dissolved. Add more paint and shake again until desired consistency is reached. A few drops of glycerine or liquid soap can be added for a creamy consistency.

COLLECTIBLES

A. Ceramics/Glass
    1. Dump
        a. Old bottles
        b. Car windshield glass
    2. Builders
        a. Sink cut-outs
        b. Broken tiles
    3. Tile Store or Manufacturer
        a. Broken tiles
        b. Discontinued tiles

B. Clay
    1. Brickyard
        a. Green bricks
        b. Powdered clay
    2. Local terrain

C. Cloth
    1. Fabric Houses
        a. Scraps
        b. Remnants
    2. Upholstery shops
    3. Doctors
        a. Plaster impregnated gauze
        b. Tape

D. Linoleum
    1. Rug store
    2. Builders

E. Metal
    1. Repair Shops
    2. Junk Yard
    3. Industrial Plants
    4. Foundry
    5. Roofers
    6. Metal Building Contractors
    7. Welding Shops
    8. Auto Garage or Junk Yard
    9. Newspaper Plant

a. Aluminum Sheets
b. Old type

F. Paper
1. Printing Shops
2. Framing Shops
3. Furniture and Mattress Stores
4. Grocery Stores
a. Egg Cartons
b. Wrapping paper
c. Store advertising
5. Newspaper Plant
6. School
a. Cardboard
b. Ditto paper
c. Tablet backs
7. Wallpaper Stores
a. Wallpaper rolls (broken or single)
b. Wallpaper sample books
8. At home
a. Paper napkins/toilet tissue
b. Tablet backs
c. Kitchen discards
9. Ice Cream Parlors
a. Gallon cartons
b. Wooden spoons
10. Department Store
a. Paper bags
b. Boxes

G. Plastics
1. Grocery/Meat market
a. Egg Cartons
b. Meat wrapping acetate
c. Foam plastic trays
d. Wine bottle packaging
2. Hospital/Doctors
a. X-Rays
b. Instrument packaging
c. Plastic tubing

d. Old gloves

3. Dry Cleaners
   a. Plastic bags
   b. Coat hangers
4. Styrofoam Factory (Hammond)
   a. Discarded pieces
   b. Shredded packaging
5. Department and Electronics Stores
   a. Packaging
   b. Styrofoam shapes

H. Wire
1. Telephone Company
   a. Insulated copper wire
   b. Discarded wire spools
2. Junk yards
3. Construction sites
4. At Home
   a. Coat hangers
   b. Cereal boxes
5. Electrical contractors

I. Wood
1. Lumber mills and yard
2. Industrial plants
   a. Crates
   b. Ceramic insulators
3. Old Docks
   a. Mahogany from imports
   b. Wood-wrapped articles
4. Saw Mill
   a. Saw dust
   b. Tree bark chips
5. Grocery Store
   a. Produce crates
   b. Boxes
6. Building Sites
   a. Scraps and discards of wood
   b. Sawdust
7. Woods, Seashore, Swamps

a. Driftwood
b. Stumps and limbs

GENERAL SOURCES FOR MISCELLANEOUS MATERIALS

A. Agencies
   1. Highway Department
   2. Service Clubs
   3. Chamber of Commerce
   4. Churches
   5. Police Juries
   6. Tourist Bureau
   7. Public Interest organizations
B. Museums
C. Libraries
D. Television/Radio Stations
E. Universities
F. Businesses
   1. Specialty
   2. Commercial
   3. Wholesale Stores
   4. Grocery Stores
G. Industrial Plants

LOUISIANA RESOURCES

Alexandria Museum
911 Main Street
Alexandria, Louisiana 71301
(318) 443-3458

Art Center--USL
Post Office Drawer 4-4290
Lafayette, Louisiana 70504
(318) 232-1169

Barnwell Art Center
501 Clyde Fant Parkway
Shreveport, Louisiana 71106
(318) 226-6495

Baton Rouge Gallery
205 N. 4th Street
Baton Rouge, Louisiana 70801
(504) 383-1470

Bayou Folk Museum
Archives Div.--Watson Library
Northwestern State University
Natchitoches, Louisiana 71457
(318) 357-4285

Beauregard Parish Museum
100 S. Washington
DeRidder, Louisiana 70634
(318) 463-8148

Blue Rose Museum
Post Office Box 1365
Crowley, Louisiana 70526
(318) 783-3096

Jay R. Broussard Memorial Galleries
Second Floor, Old State Capitol
Baton Rouge, Louisiana 70801
(504) 342-6467

Cabildo
751 St. Charles Street
New Orleans, Louisiana 70116
(504) 568-6968

Commemorative Area Prehistoric Park
Post Office Box 336
Marksville, Louisiana 71351
(318) 253-9546

1850 House
523 St. Ann Street
New Orleans, Louisiana 70116
(504) 568-6968

Governor's Mansion
1001 Baton Rouge Expressway
Baton Rouge, Louisiana 70802
(504) 343-6636

Governor's Office
Post Office Box 44004
Baton Rouge, Louisiana 70804
(504) 342-7015

Imperial Calcasieu Museum
204 W. Sallier
Lake Charles, Louisiana 70601
(318) 439-3797

Lafayette Museum Association
1122 Lafayette Street
Lafayette, Louisiana 70501
(318) 234-2208

Lafayette Museum/Planetarium/Nature
637 Girard Park Drive
Lafayette, Louisiana 70503
(318) 233-6611

Loreauville Heritage Museum Village
Post Office Box 11
Loreauville, Louisiana 70522
(318) 229-4740

Louisiana Arts and Science Center
Planetarium
Post Office Box 3373
Baton Rouge, Louisiana 70821
(504) 344-9463

Louisiana Arts and Science Center
Riverside
Post Office Box 3373
Baton Rouge, Louisiana 70821
(504) 344-9463

Louisiana Outdoor Drama Association
Post Office Box 1714
Natchitoches, Louisiana 71457
(318) 357-1714

Louisiana State Exhibit Museum
Post Office Box 9067
Shreveport, Louisiana 70119
(318) 635 2323

Madame John's Legacy
632 Dumaine Street
New Orleans, Louisiana 70116
(504) 568-6968

Magnolia Mound Plantation House Park
2161 Nicholson Drive
Baton Rouge, Louisiana 70802
(504) 343-4955

Mansfield State Area and Battle Park
Route 2 Box 252
Mansfield, Louisiana 71052
(318) 872-1474

Meadows Art Gallery
Centenary College
Post Office Box 4188
Shreveport, Louisiana 71104
(318) 869-5169

Musee Conti Wax
917 Conti Street
New Orleans, Louisiana 70112
(504) 525-2605

Museum of Natural Science
Drawer MU, LSU
Baton Rouge, Louisiana 70803
(504) 388-2855

New Orleans Museum of Art
Post Office Box 19123
New Orleans, Louisiana 70179
(504) 488-2631

Oakley House
Post Office Box 546
St. Francisville, Louisiana 70775
(504) 635-3739

Old Governor's Mansion
(Historic House Museum)
Post Office Box 3373
Baton Rouge, Louisiana 70821
(504) 344-9463

R. W. Norton Gallery
4747 Creswell Avenue
Shreveport, Louisiana 71106
(318) 865-4201

West Baton Rouge Museum
845 N. Jefferson
Port Allen, Louisiana 70726
(504) 382-2392

Old Arsenal Museum
Post Office Box 44121
Baton Rouge, Louisiana 70808
(504) 342-5097

Presbytere
751 Chartres Street
New Orleans, Louisiana 70116
(504) 568-6968

Shadows-on-the-Teche
Post Office Box 254
New Iberia, Louisiana 70560
(318) 369-6446

Zigler Museum
411 Clara Street
Jennings, Louisiana 70546
(318) 824-0114

NATIONAL RESOURCES

ORGANIZATIONS

Advocates for the Arts
570 Seventh Avenue
New York, New York 10118
(212) 354-6655

Alliance for Arts Education
John F. Kennedy Center for the
Performing Arts
Education Building
Washington, DC 20566
(202) 254-3250

American Arts Alliance
424 C. Street, N.E.
Washington, DC 20002
(202) 544-3900

American Council for the Arts (ACA)
570 Seventh Avenue
New York, New York 10018
(212) 354-6655

American Council for the Arts in Education
1704 Bolton Street
Baltimore, Maryland 21217
(301) 383-0948

American Foundation for the Blind
15 West 16th Street
New York, New York 10011
(212) 620-2000

Arts Media Services
25 K. Street, N.E.
Suite 200
Washington, DC 20002
(202) 789-2104

Association for Retarded Citizens
Post Office Box 6109
Arlington, Texas 76011
(817) 640-0204

Association of College, University and
Community Arts Administrators
Post Office Box 2137
Madison, Wisconsin 53701
(608) 262-0004

The Association of Handicapped
Artists, Inc.
503 Brisbane Building
Buffalo, New York 14203
(716) 842-1010

College Arts Association of America
16 East 52nd Street
New York, New York 10022
(212) 755-3532

Handicapped Artists of America, Inc.
8 Sandy Lane
Salisbury, Massachusetts 01950
(617) 462-6522

Hospital Audiences, Inc.
1540 Broadway
New York, New York 10036
(212) 575-7676

National Arts and the Handicapped
Information Service
Arts and Special Constituencies Project,
National Endowment for the Arts
2401 E. Street, N.E.
Washington, DC 20506
(202) 634-4284

National Assembly of Community
Art Agencies
1625 I. Street, N.W.
Suite 725 A
Washington, DC 20006
(202) 293-6818

National Association for Creative
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Very Special Arts
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GLOSSARY

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SPECIAL EDUCATION TERMS

Abstract: cannot be touched or seen.

Auditory Perception: ability to understand oral communications and to understand the significant familiar sounds.

Body Image: awareness of one's own body.

Brain Damage: any structural injury to the brain which results in perceptual or motor impairment.

Closure: the tendency to stabilize, close, or complete a behavior or mental situation.

Compulsiveness: insistence on doing things in habitual ways.

Concrete: objects that can be seen or touched.

Concretism: the tendency to react to a given situation without considering its relationships, classifications or other implications.

Depth Perception: awareness of distance of objects from the observer.

Discrimination: the process of detecting differences.

Dissociation: inability to see or perceive things as a whole, as a Gestalt, or as a unity.

Distractibility: the tendency for a person's attention to be easily drawn to extraneous stimuli or to focus on minor details with a lack of attention to major aspects.

Dyslexia: partial inability to read or to understand what one reads. Letter forms are often confused, such as d and b.

Exceptionality: any one of the characteristic impairments or conditions which adversely affects the child's educational performance to the extent that the child needs special education.

Eye-hand Coordination: ability to connect what is seen (eye) to what is to be done (hand).

Figure-ground: ability to differentiate figure from background; ability to identify the most salient items in a stimulus field and turn out the irrelevant.

Generic Class: an instructional setting (self-contained or resource) in which exceptional children are placed in accordance with the degree of impairment as follows:

Mild/Moderate class consisting of mildly to moderately impaired students who are mentally retarded, learning disabled, behaviorally disordered, orthopedically handicapped or slow learner.

Severe/profound class consisting of severely to profoundly impaired students who are mentally retarded, seriously emotionally disturbed or multihandicapped.

Gestalt: a unified whole.

Hearing Impaired: a child whose auditory sensitivity and acuity is so deficient as to interfere with educational performance; it includes both deaf and hard of hearing children.

Hyperactivity: excessive activity.

Hypoactivity: pronounced absence of physical activity.

IEP (Individual Education Plan): an educational plan for each student that includes goals and short-term objectives.

Impulsiveness: responding without thinking or acting on impulse.

Kinesthesis: sensory knowledge of a person's body movements, given through sensory nerve endings in the joints, muscles and tendons.

Kinesthetic: pertaining to the sense by which muscular motion and position of weight are perceived.

Laterality: sideness; the tendency to use either the right or left side of the body.

Least Restrictive Environment: placement of the student in the least restrictive school setting in which he can successfully function.

Multi-handicapped--Severe/Profound: concomitant impairments (such as mentally retarded-blind, orthopedically impaired-deaf, autistic-orthopedically handicapped, emotionally disturbed-mentally retarded, etc.), the combination of which causes such severe educational problems that they cannot be accommodated in special education programs solely for one of the impairments. The term does not include deaf-blind individuals.

Orthopedically Handicapped: refers to a significant orthopedic impairment which adversely affects a child's educational performance. The term includes impairments caused by congenital anomaly, disease or other causes.

Other Health Impaired or Handicapped: limited vitality or alertness due to chronic or acute health problems including a heart condition, tuberculosis, rheumatic fever, nephritis, asthma, sickle cell anemia, hemophilia, epilepsy, lead poisoning, leukemia or diabetes.

Perception: the interpretation of sensory information, whereby the intellect recognizes and makes sense out of sensory stimulation.

Position in Space: the accurate interpretation of an object as being before/behind, above/below or to the side.

Related Services: transportation and such developmental, corrective, and other supportive services as are required to assist an exceptional child to benefit from sepcial education; includes speech pathology and audiology, psychological services, physical and occupational therapy, recreation,

early identification and assessment of disabilities in children, counseling services, and medical services for diagnostic or evaluation purposes. The term also includes school health services, social work services in schools, and parent counseling and training.

Resource Room: a type of alternative setting for special education and related services designed or adapted as a location where exceptional children may receive all or part of the special education required by the IEP.

Self-Contained Class: a setting in which the same teacher provides special education instruction for an approved group for all or most of the school day.

Sensory: the interpretation of the individual's past experience or incoming sensory data.

Spatial Relationships: understanding the position of two or more objects in relation to one's self and in relation to each other.

Special Education: any program of instruction within the pre-school, elementary and secondary school structure of the state, specifically designed to provide for different learning styles of exceptional children.

Timeout: a procedure in which access to the sources of various forms of reinforcements are removed for a period of time.

Visually Handicapped: visual impairment which, even with correction, adversely affects a child's educational performance. The term visually handicapped includes both blind and partially seeing children.

GLOSSARY

TERMS ASSOCIATED WITH ART

Abstract: not realistic; shape does not necessarily imitate a real object.

Analogous colors: neighboring colors on a color wheel; colors which have one hue in common, e.g., red, red-orange, orange.

Asymmetric: beauty resulting from aesthetic irregularily; informed balance--a balance that is felt.

Balance: equal distribution of weight represented by space, color, texture or line, or either side of a mythical line or point.

Basic elements: the basic components, the factors in everything we see--line, color, texture, space form, tone or value.

Bas-relief: moulding, carving, or stamping, in which the subject stands out, or projects from the plane of the background. The degree of projection is variable.

Block print: a print made from an engraved block (usually wood orlinoleum).

Brayer: rubber or rubber like roller used to apply ink to a printing plate.

Ceramics: articles such as pottery, tiles and figures made of baked clay.

Collage: a design or picture made by mounting in a planned design different kinds of elements (papers, newsprint, photographs, fabric, discarded and textured objects).

Complementary colors: colors which are opposite on the color wheel, e.g., red and green, blue and orange, yellow and violet.

Composition: combining parts to make a harmonious whole; also refers to the whole product, e.g., a painting, a piece of sculpture, etc.

Creative: using imagination to express an idea, inventive, original.

Decorative: flat ornamental design.

Design: organizing elements of art--line, color, value, form, shape, space, and texture--to bring about an original arrangement.

Etch: to cut the surface of a metal plate with a stylus or acid in order to form a design.

Etching: a printed impression form an etched plate.

Finger paint: a semi-transparent, waterbased colored paint that is smeared on a glazed paper with varying hand pressures to create a picture or design.

Form: the shape of an object; the areas defined by structure.

Formal balance: using lines, spaces, forms, colors and values equally on either side of a central point.

Graphics: techniques by which multiple copies of an original design are printed, (engraving, etching, wood cuts, blockprints, silk screens, etc.)

Harmony: agreement between the parts of a design or composition.

Hue: exact name of a color.

Informal balance: when an object, shape, line, color or value is balanced unevenly; when the division of the design is not

equally balanced.

Intensity: the brightness or dullness of a hue.

Layout: the plan of a design or arrangement, the blueprint of art.

Line: a mark of varying widths made by a pencil or thin brush, etc. forming a part of a formal design as distinguished from shading or coloring.

Macrame: the art of knot tying.

Mallet: a small hammer made of wood used for pounding malleable materials into preconceived shapes.

Manila: a cream-colored all purpose paper with a medium rough texture.

Marionette: a puppet that is controlled with strings.

Monoprint: a printing process where only one print can be obtained from a design.

Mosaic: a picture, design, or decoration formed by the juxtaposition of small pieces of materials (glass, tiles, pebbles, wood, paper, etc.).

Medium: any material used for the expression of ideas, e.g., paint, clay, wood, metal, etc.

Mobile: a suspended design which has movable parts (considered a sculpture).

Monochromatic: process of rendering a drawing with one color or values of that color.

Mural: a large painting which is painted on a wall, or fastened to a wall surface.

Neutral color: a color that goes with other colors. (e.g., gray and beige). It can also be one color that is mixed with all other colors.

Pastels: light-valued kinds of chalk of varying degrees of hardness used as amedium for painting.

Poster: a notice to the public that attracts attention, creates interest, incurs desire, and leads toward action.

Primary colors: red, yellow and blue--from which all other colors can be made when using pigments (paints and other opaque materials).

Secondary colors: color produced through the mixture of any two primary colors, such as red plus yellow makes orange, blue plus yellow makes green and red plus blue makes purple.

Silhouette: the outline or general shape of an object usually filled in with a solid color and placed on a contrasting background.

Shade: dark value of a hue, such as dark red or maroon.

Stencilling: applying paint over a paper that has cut out patterns; the paint goes through the cut areas to the object being decorated.

Stitchery: the use of various textures of thread with a needle to create varieties of patterns on fabric, paper, leather, etc.

Symmetric: arrangement of elements to make for a regular balance; having parts on one side corresponding to parts on the other side.

Tactile: relating to the sense of touch.

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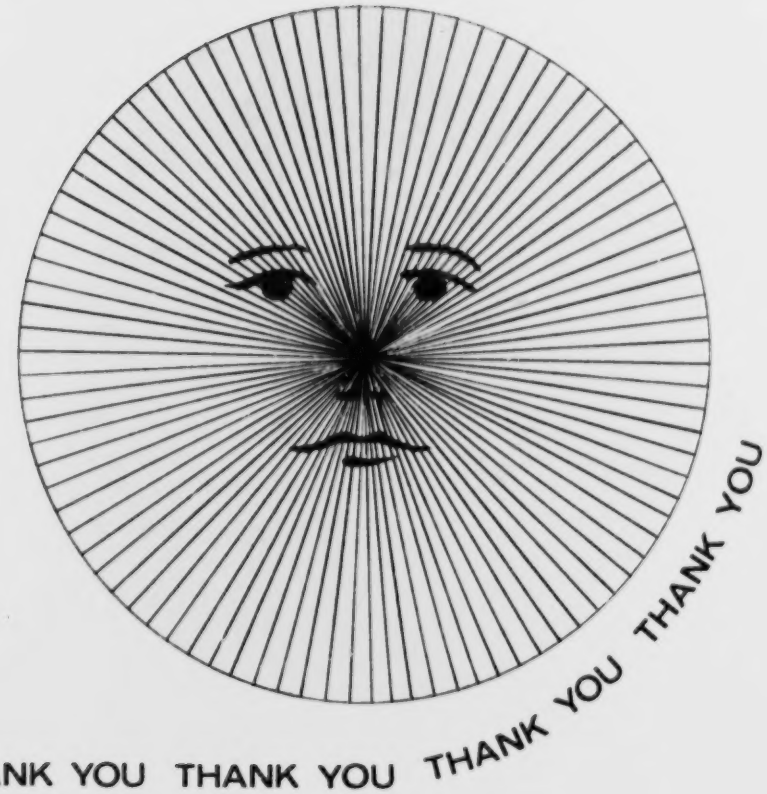
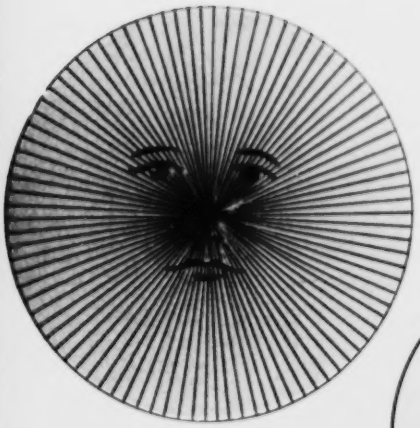

THANK YOU THANK YOU THANK YOU THANK YOU THANK YOU THANK YOU

We are most appreciative of the contributions made to this publication by Ms. Carol Huguet Smith, a teacher with the East Baton Rouge Parish school system. As a volunteer consultant, her responsibility was to evaluate and coordinate the countless pieces of information into a finished product. The completed publication speaks for a job well done.

We gratefully acknowledge the support of Dr. James Cookston, supervisor of School Libraries, State Department of Education. Throughout the writing of this resource guide, he shared his expertise as well as his time to guide the writing committee to pertinent research material. The compilation of the bibliography was achieved under his guidance.

We are also indebted to Mr. Bill Batic for the layout and original artwork that enhances this publication. Mr. Batic, a Louisiana artist, resides in Abbeville. His work can be found in private collections in Louisiana, Texas, California, and in several European collections.



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This public document was published at a cost of $3,750.00; 1800 copies of this public document were published in this first printing at a cost of $3,750.00. The total cost of all printings of this document, including reprints is $3,750.00. This document was published by the Louisiana Department of Education, P. O. Box 94064, Baton Rouge, Louisiana, 70804, to provide information about special education and related services for exceptional children under authority of P.L. 94;142, R.S. 17:1941et seq. This material was printed in accordance with the standards for printing by state agencies established pursuant to R.S. 43:31.mm/